FINE PRINTED BOOKS & MANUSCRIPTS, INCLUDING AMERICANA

NOVEMBER 14, 2024

FREEMAN'S | HINDMAN

FINE PRINTED BOOKS & MANUSCRIPTS, INCLUDING AMERICANA

SALE 2065

November 14, 2024 | Chicago
9:00am CT | Live
Lots 1–347

HIGHLIGHTS PREVIEW
222 North Maplewood, Chicago, IL
Monday–Friday | 10:00am–5:00pm
By appointment
booksmanuscripts@hindmanauctions.com

PROPERTY PICK UP HOURS
Monday–Friday | 9:00am–4:00pm
By appointment
312.280.1212

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All property must be paid for within seven days and picked up within thirty days per our Conditions of Sale.

All lots in this catalogue with a lower estimate value of $5,000 and above are searched against the Art Loss Register database.

THE ART LOSS REGISTER™
www.artloss.com

To view the complete catalogue, sign up to bid, and read our Conditions of Sale, visit hindmanauctions.com or the Hindman App. All bidders must agree to Hindman's Conditions of Sale prior to registering to bid. For bid support contact: 312.280.1212 or bid@hindmanauctions.com.

HINDMAN

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FREEMAN'S | HINDMAN

DEN 0001957
FL AB3688
IL 444.000521
OH 2019000131
PA AY00247

COVER
Lot 232

THE

Geo. Allen's.

FEDERALIST:

A COLLECTION

OF

ESSAYS,

WRITTEN IN FAVOUR OF THE

NEW CONSTITUTION,

AS AGREED UPON BY THE FEDERAL CONVENTION,
SEPTEMBER 17, 1787.

IN TWO VOLUMES.

VOL. I.

NEW-YORK:

PRINTED AND SOLD BY J. AND A. M'LEAN,
No. 41, HANOVER-SQUARE.
M, DCC, LXXXVIII.

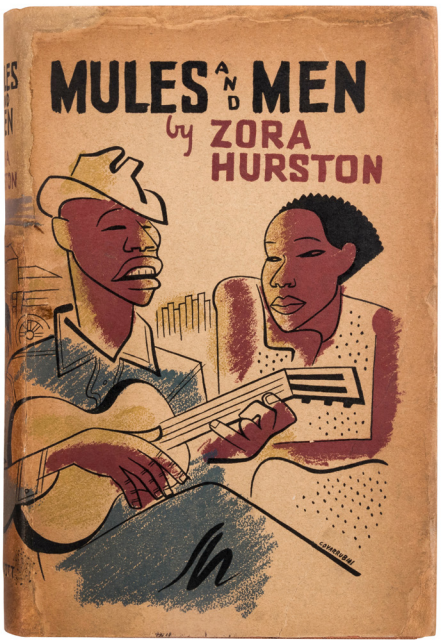
FINE PRINTED BOOKS & MANUSCRIPTS, INCLUDING AMERICANA

LOTS 1–347

PROPERTY FROM THE TRUSTS AND ESTATES OF
Peter Fortsas
A South Florida Estate

PROPERTY FROM THE COLLECTIONS OF
The Augustana Collection
John B. Briskey
The Charlecote Antique Store
Martin Dawson
Jaime DeGroot
John J. Hunter
William Pearlstein, ex. Philip Pearlstein
A Private Southwestern Collection
St. Louis Collection
Ted Twyman – First Edition Rare Books LLC
Michael J. Velotta
Micky West
The Westland Library of the Frontier

OPPOSITE
Lot 299

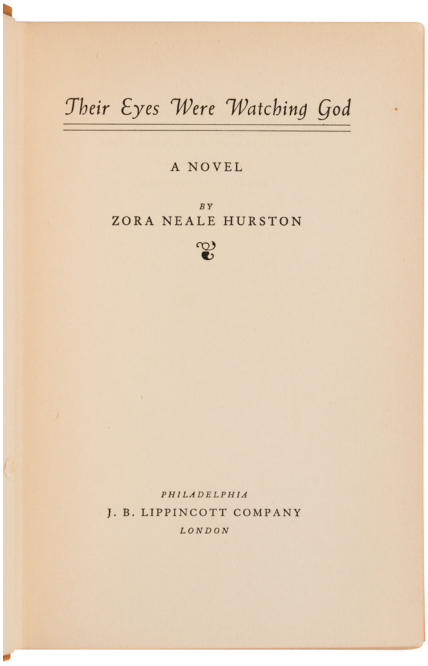


1
[AFRICAN AMERICAN LITERATURE]. HURSTON, Zora Neale (1891-1960). *Mules and Men*. Philadelphia: J.B. Lippincott Company, 1935.

8vo. Original burnt orange cloth (1-inch split to upper portion of front hinge); original unclipped pictorial dust jacket designed by Covarrubias (toning, darkening to spine, significant repairs and restoration evident on verso of dust jacket).

FIRST EDITION of Hurston's autoethnographical collection of African American folklore cultivated by Hurston during visits to her hometown of Eatonville, Florida and New Orleans. Though well-received by white audiences, particularly in the South, *Mules and Men* faced criticism from Hurston's contemporaries for its "rosy" depiction of Black life in the South at a time when lynchings and racial terrorism were rampant. The work fell into obscurity before being rediscovered by Alice Walker in 1975. Blockson 852.

$2,000 - 3,000



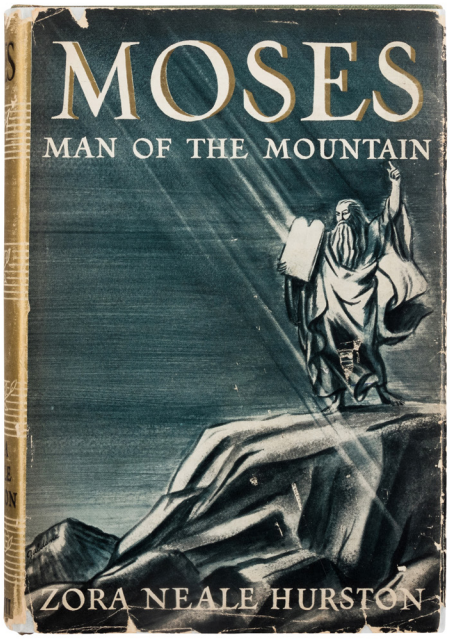
2
[AFRICAN AMERICAN LITERATURE]. HURSTON, Zora Neale (1891-1960). *Their Eyes Were Watching God.* Philadelphia: J. B. Lippincott Company, 1937.

8vo. (Opening sentence lightly underlined, Original orange cloth lettered in black, top edge stained black, others uncut (toning to spine, rubbing). *Provenance*: W. Edward Harrison (bookplate, gift inscription).

FIRST EDITION of Hurston's best-known work, now considered a classic of the Harlem Renaissance. When it was first published, mainstream reviews of Their Eyes Were Watching God were largely positive, despite the novel being largely denigrated by several leading Harlem Renaissance authors, including Ralph Ellison, Richard Wright, Alain Locke, and Otis Ferguson.

The novel was "rediscovered" in the 1970s and 1980s as universities across the country developed Black Studies programs. An essay by Alice Walker in the 1970s helped cement mainstream institutional support for Hurston's work. In 1975, professor Ruth Sheffey founded the Zora Neale Hurston Society at Morgan State University in Baltimore, which Hurston had attended when it was known as Morgan Academy in 1917. By 1978, Harper and Row leased the publishing rights to the novel to the University of Illinois Press, whose edition was so profitable that Harper and Row refused to renew the leasing contract, instead reprinting their own new edition, whose 75,000 copies sold out in less than a month.

$2,000 - 3,000

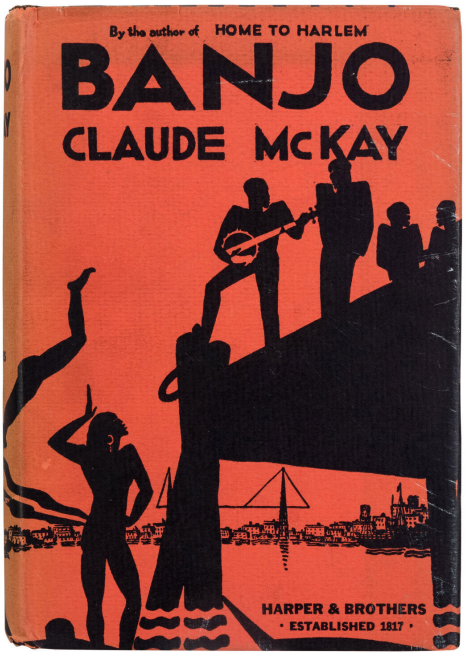


3
[AFRICAN AMERICAN LITERATURE]. HURSTON, Zora Neale (1891-1960). *Moses, Man of the Mountain.* Philadelphia: J.B. Lippincott Company, 1939.

8vo. Original pictorial grey-blue cloth stamped in dark blue (mild toning); original unclipped pictorial dust jacket (some small losses at margins, spine slightly faded, 2-inch diagonal mark on dust jacket verso).

FIRST EDITION stated on copyright, in a second issue binding. *Moses, Man of the Mountain* recounts the Book of Exodus of Moses from an African-American perspective, with critiques of male dominance and slavery added into the story. It received mixed reviews upon publication however its historical reputation has greatly improved over time, with many modern commentators seeing significance in Hurston's metaphors as viewed through the context of Adolf Hitler's rise to power during the time period of the book's initial release. Blockson 5889.

$2,500 - 3,500

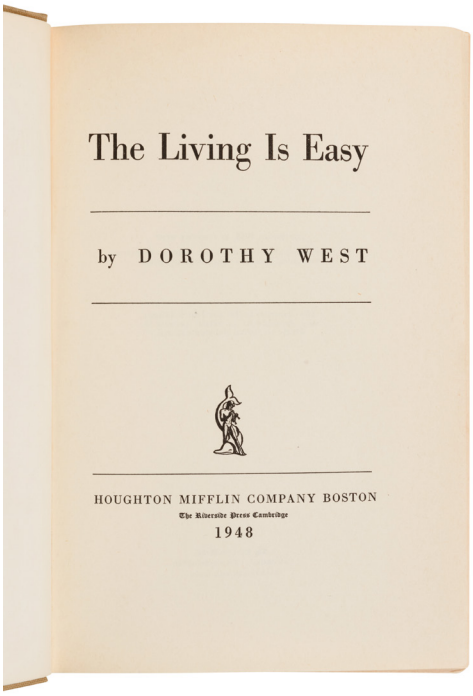


4
[AFRICAN AMERICAN LITERATURE]. MCKAY, Claude (1890-1948). *Banjo.* New York and London: Harper & Brothers Publishers, 1929.

8vo. Original black cloth with patterned boards; original unclipped pictorial dust jacket designed by Aaron Douglas (sunning to spine, toning, light wear along edges). *Provenance*: W. Edward Harrison (ownership signature on front pastedown).

FIRST EDITION stated on copyright page with code "C-D" indicating publication in March 1929. Considered a central figure in the Harlem Renaissance movement, Claude McKay published *Banjo* in 1929. The work was considered revolutionary not only for its critique of the Western prioritization of business interests over social justice but also for its queer coding found throughout the book, most notably in the final interaction between Banjo and Ray. Blockson 4736; Perry 377; Whiteman p.35.

$1,500 - 2,500


The Living Is Easy

by DOROTHY WEST

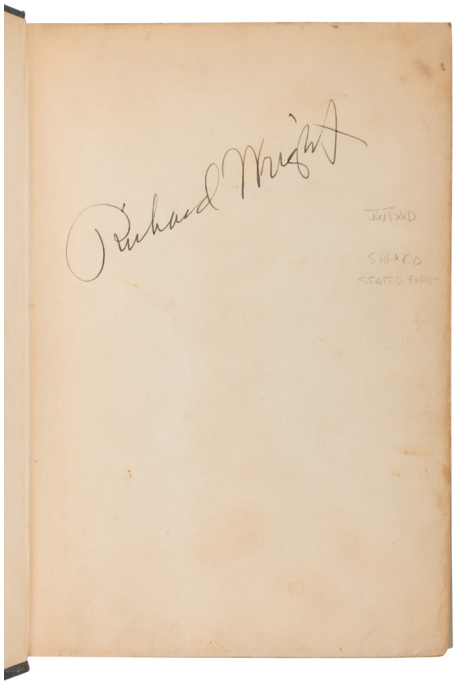
HOUGHTON MIFFLIN COMPANY BOSTON
The Riverside Press Cambridge
1948

5
[AFRICAN AMERICAN LITERATURE]. WEST, Dorothy (1907-1998). *The Living is Easy.* Boston: Houghton Mifflin Company, 1948.

8vo. Original beige cloth lettered in burgundy (some wear to spine ends). *Provenance*: Ownership inscriptions to inner front board.

FIRST EDITION. Dorothy West began work on *The Living is Easy* shortly after moving to Martha's Vineyard from New York City in 1945. The work was based on her experiences as a middle class African-American child in Boston during the early years of the 20th century, and though it was critically well-received it was not commercially successful; it has in the years since however been recognized as a significant work of the Harlem Renaissance. In his review for *The New York Times* Seymour Krim wrote, "The important thing about the book is its abundant and special woman's energy and beat. The beat is a deep one and it often makes a man's seem puny."

$600 - 800



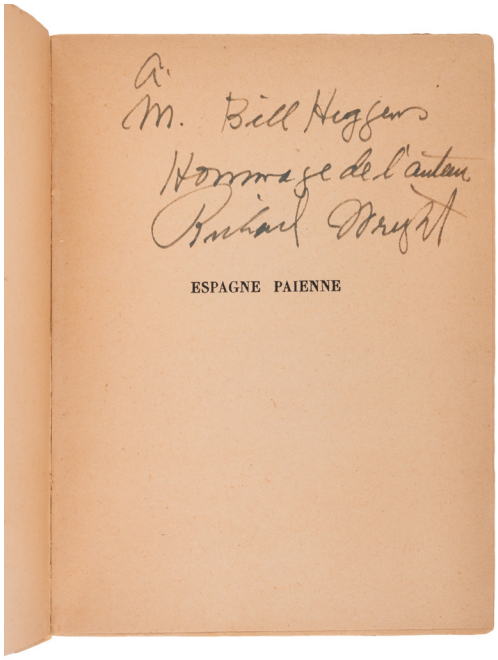
6
[AFRICAN AMERICAN LITERATURE]. WRIGHT, Richard (1908-1960). *Native Son.* New York & London: Harper & Brothers Publishers, 1940.

8vo. (Small stains in a few margins.) Original blue-grey cloth, spine stamped in black and gilt; original unclipped pictorial dust jacket.

SIGNED BY WRIGHT on the front free endpaper.

FIRST EDITION stated with "A-P" code on copyright, the "Book Club" issue, with the special pictorial dust jacket, and with the same binding and sheets as the first printing. Wright's *Native Son* was the first book by an African American to be a Book of the Month Club selection. In a VERY FINE DUST JACKET.

$1,000 - 1,500

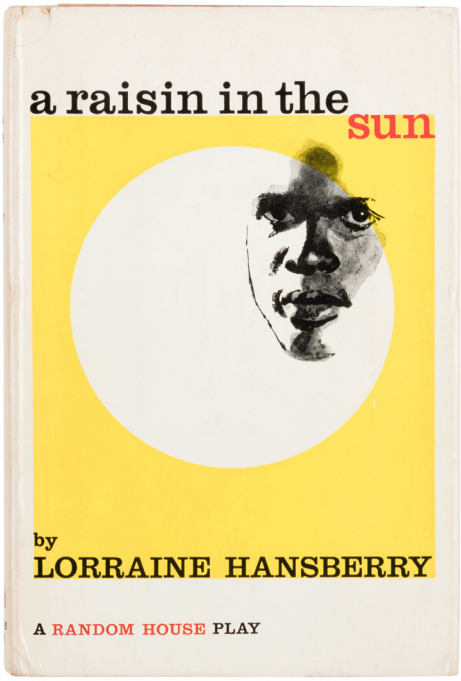


7
[AFRICAN AMERICAN LITERATURE]. WRIGHT, Richard (1908-1960). *Espagne Païenne* [Pagan Spain]. Paris: Editions Buchet/Chastel-Corrêa, 1958.

8vo. Original wrappers printed in red and black (spine lightly sunned).

FIRST FRENCH EDITION. SUPERB ASSOCIATION COPY, INSCRIBED BY WRIGHT: "A.M. Bill Higgins Hommage de l'Auteur Richard Wright." Higgins was the location manager for the film version of Wright's *Native Son*.

$400 - 600



8
[AFRICAN AMERICAN LITERATURE]. A group of 3 FIRST EDITIONS, comprising:

BALDWIN, James. *Tell Me How Long the Train's Been Gone.* New York: The Dial Press, Inc., 1968. Original cloth (toning to spine); original dust jacket (toning, some very light dampstaining). -- HANSBERRY, Lorraine. *A Raisin in the Sun.* New York: Random House, 1959. Original cloth; original dust jacket (rubbing, toning, small tear at upper right corner). -- SMITH, William Gardner (1927-1974). *Anger at Innocence.* New York: Farrar, Strauss, & Company, 1950. Original cloth.

Together, 3 works in 3 volumes, all 8vo, ALL FIRST EDITIONS, condition generally near fine.

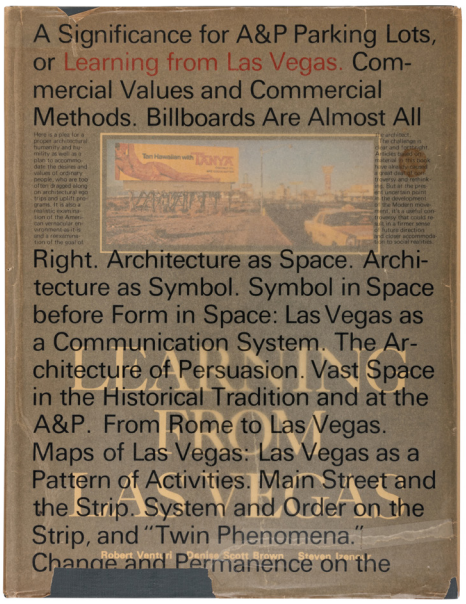
$500 - 700

9
[ARCHITECTURE]. MARRAST, Joseph (1881-1971). *Jardins*. Paris: Charles Moreau, 1926.

4to. 54 plates including 42 in heliotype and 12 in pochoir by Jean Saude. Loose as issued in original portfolio with ties, upper cover with printed label (rebacked).

FIRST EDITION by the famous French designer and architect. The work was part of a larger exhibition titled "Les Arts Decoratifs", and features art by Vacherot, Laprade, Marnast, Martel and Bergstein, among others. For this exhibition, Marrast constructed an architectural garden on Cours-la-Reine—one of the the oldest gardens in Paris.

$400 - 600



10
[ARCHITECTURE]. VENTURI, Robert, Denise Scott BROWN, and Steven IZENOUR. *Learning from Las Vegas*. Cambridge: The MIT Press, 1972.

Folio. Numerous illustrations from photographs and architectural plans. Original blue-grey cloth gilt with color photograph illustration mounted to upper cover and framed in gilt, designed by Muriel Cooper; ORIGINAL PRINTED GLASSINE DUST JACKET (loss to lower left corner and a horizontal sellotape repair on front panel, some chipping). *Provenance*: John Kurtich (d. 2004), architect and professor at the School of the Art Institute of Chicago (book-stamp on bottom edge of text-block).

FIRST EDITION. An iconic work in the field of postmodern architecture, the genesis of *Learning from Las Vegas* was a third year graduate studio class taught by the authors at Yale University in 1968. Accompanied by thirteen students, the authors traveled to Las Vegas to study the city's urban form. An unflinching critique of Modernist architecture, the book ignited a firestorm of controversy in the architectural world, with the book's defenders referred to as "The Greys" and its detractors as "The Whites." The book became associated more and more with postmodern architectural thought as the younger generation of architects held it up as a highly influential work.

$500 - 700

11
[ARCHITECTURE]. *Wendingen. Dutch Journal of the Arts*. Selected issues. Amsterdam: de Hooge Brug; Santport: C.A. Mees, 1918-1930.

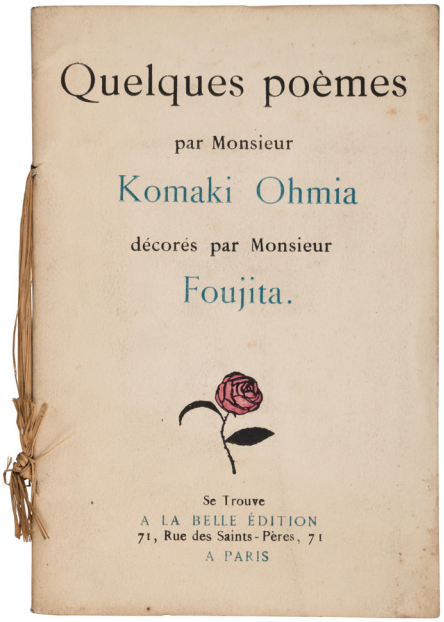
29 (of 116) issues in 29 volumes, square 4to. Illustrated throughout, printed on accordion-fold sheets. Original wrappers printed in red, white, and black after H. Th. Wijdeveld's design, original stab-sewing (some light rubbing to extremities, a few numbers with soft bends or creases at edges, some spotting or toning); folding cases.

Comprising:
1918: vol. 1, issue nos. 6, 8, 9
1919: vol. 2, issue nos. 2, 6, 11, 12
1920: vol. 3, issue nos. 2 (2 copies), 8/9, 10, 11/12
1921: vol. 4, issue nos. 4/5, 6
1922: no volumes published
1923: vol. 5, issue nos. 3, 4
1924: vol. 6, issue nos. 4/5, 9/10
1925: vol. 7, issue nos.11/12
1926: no volumes published
1927: vol. 8, issue nos. 4, 6/7 (2 copies), 8
1928: vol. 9, issue no. 1
1929: vol. 10, issue nos. 3 (2 copies, one in boards), 5/6, 11/12
1930: vol. 11, issue no. 11/12
1931: vol. 12, no issues

Wendingen was an influential Dutch art and architecture journal published from 1918 to 1932, notable for its avant-garde design and eclectic content that covered a wide range of artistic movements. Initially edited by architect Hendrik Wijdeveld and associated with the Amsterdam School, the magazine's focus was on promoting modernist architecture, design, and the decorative arts, featuring work by prominent figures like Frank Lloyd Wright, Diego Rivera, Gustav Klint, Eileen Gray, and El Lissitzky. Each issue of *Wendingen* was a work of art in itself, with striking typography and innovative layouts that were integrated into the overall design.

[*With*:] Wendigen exhibition poster, 25 March-13 May 2001, framed, overall 41 x 31".

$800 - 1,200



12
[ARTIST'S BOOKS]. FOUJITA, Tsuguharu (1886-1968), illustrator -- OHMIA, Komaki. *Quelques Peomes*. Paris: Se Trouve a la Belle Édition, 1919.

8vo. 12 original illustrations after Foujita. (Some spotting.) Stab-sewn into original printed stiff wrappers. *Provenance*: Guillermo Perés (presentation inscription from Foujita, see below).

PRESENTATION COPY, INCRIBED BY FOUJITA: "To my friend Guillermo Perés with best friendship T. Foujita, Paris 9 July 1920" followed by an inscription in Japanese characters. Guillermo Perés was the art editor of *The Dancing World Magazine*, for which he created the cover designs. The magazine, was published from May 1920 to March 1924, and provided coverage of the world of dancing, and also featured fashion, cabaret, film, music, theatre, and London and Paris society.

LIMITED EDITION, number 53 of 205 copies on Arches of a total edition of 210.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600

13
[ARTIST'S BOOKS]. FOUJITA, Léonard Tsuguharu (1886-1968), artist. -- JOSEPH, Michael (1897-1958). *A Book of Cats being Twenty Drawings by Foujita*. New York: Covici Friede, 1930.

Folio. 20 etchings. 20 additional hors-texte etchings by Foujita on Japanese vellum laid in. (Some minor spotting to extremities.) Original red cloth, front cover and spine lettered in silver (a few tiny spots, lower hinge starting).

LIMITED EDITION, number 469 of 500 copies on handmade Arches paper SIGNED BY FOUJITA. WITH THE ADDITIONAL SUITE OF PLATES, SIGNED IN PENCIL BY FOUJITA ON THE EPRATH PLATE. Foujita was born and educated in Tokyo before moving to Paris in 1913. He applied Japanese ink techniques to Western-style art. He lends his well-loved depictions of cats to this popular work.

Selections from the Library of Dr. John Talbot Gernon

$15,000 - 20,000

14
[ARTIST'S BOOKS] -- RAY, Man (1890-1976), artist. BOURGEADE, Pierre (1927-2009). *Bonsoir, Man Ray*. Paris: Pierre Belfond, 1972.

8vo. Original wrappers printed in red and black, uncut and unopened.

FIRST EDITION, LIMITED ISSUE, number "H.C. IV" of 30 hors commerce copies, INSERTED WITH AN ORIGINAL COLLOTYPE PRINT SIGNED BY MAN RAY, numbered "HC IV" as issued, from a total edition of 180. This copy inserted with an extra collotype print but on japan paper, numbered "HC IV/XXX" and signed by Ray.

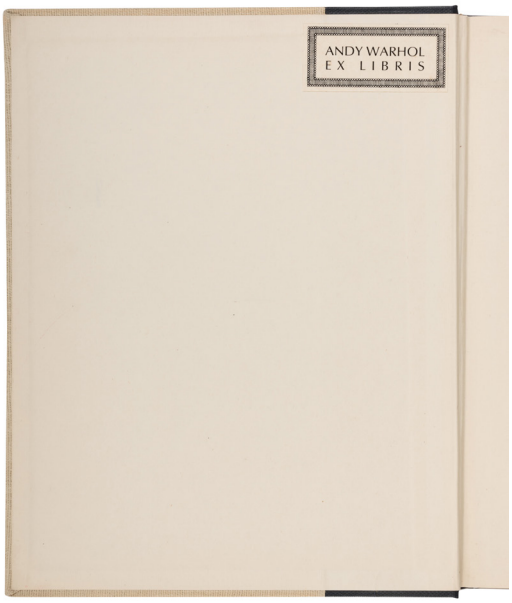
$1,000 - 1,500

15
[ARTIST'S BOOKS]. SCHMIED, François-Louis (1873-1941), illustrator. -- MARDRUS, Joseph Charles (1868-1949). *Histoire charmante de l'adolescente sucre d'amour*. Paris: F.L. Schmied, 1927

4to. 14 full-page color wood engravings (very light occasional spotting, some minor offsetting, stray ink mark to title page.) Loose as issued in original printed paper wrappers; cloth chemise (partial split along front hinge).

LIMITED EDITION, number 50 of 170 copies. SIGNED BY SCHMIED ON LIMITATION PAGE AND FRONTISPIECE. One of the most highly-regarded artists active in France during this time, François-Louis Schmied was notorious for the high expenses often incurred by the production of his books, often resulting in runs of 200 copies or fewer. In a bid to attract wealthy patrons Schmied would display works in progress at annual Parisian art fairs. So in demand were his works that author J.C. Mardrus gives credit to Schmied for the book's publication in the first place, with a facsimile of his hand-written note on the limitation page: "Dear Schmied, it is to please you that this unpublished text has been developed. Without you, without your enthusiasm, it would still be in nothingness. Your friend, J. C. M." Carteret IV, 263.

$2,000 - 3,000



16
[ARTIST'S BOOK] -- [WARHOL, Andy (1928-1987), his copy]. [PICASSO, Pablo (1881-1973)]. JANIS, Harriet and Sidney. *Picasso: The Recent Years 1939-1946*. Garden City, NY: Doubleday, 1947.

Small 4to. 135 photographic reproductions of Picasso's work (a few in color). Original gilt-lettered black cloth over linen. *Provenance*: Andy Warhol, 1928-1987 (book label).

ANDY WARHOL'S COPY.

FIRST EDITION, LIMITED ISSUE, number 230 of 350 copies, SIGNED BY PICASSO.

"In the mid-1980s, Warhol drew direct inspiration from Picasso's work on paper, *Tête* (1960), to produce a series entitled *Heads* (After Picasso)... Although he never met Picasso, Warhol was good friends with his daughter, Paloma. In 1975, he produced a portrait of her which experimented with screenprinting techniques, based on enlarged polaroids and blocks of coloured graphic art paper to create a collage-like effect. The work was featured in the portfolio, *Hommage à Picasso* – a posthumous celebration of the artist published in 6 volumes and comprising works by 68 artists, including David Hockney" (Halcyon Gallery). A FINE ASSOCIATION COPY.

Property from the Estate of Peter Fortsas

$800 - 1,200

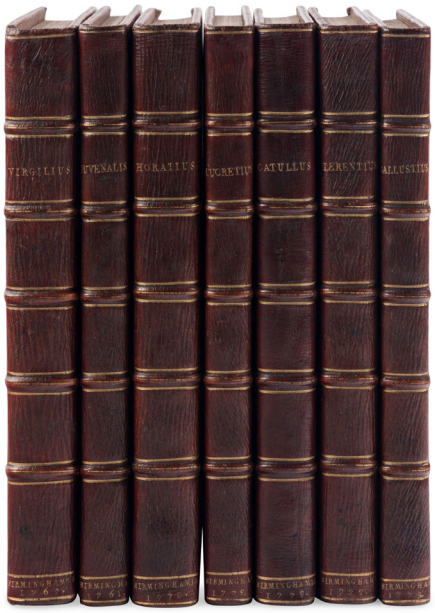
17
[BASKERVILLE PRESS]. A complete bound set of classical texts uniformly bound in fine 18th-century morocco, all published in Birmingham by Baskerville, comprising:

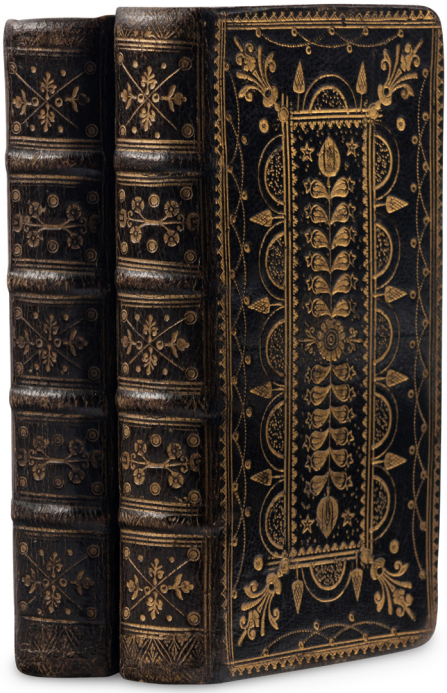
VERGILIUS MARO, PUBLIUS. *Bucolica, Georgica, et Aenis*. 1757. Gaskell 1. -- JUVENALIS, DECIMUS JUNIUS, and AULUS PERSIUS FLACCUS. *Satyrae*. 1761. Gaskell 15. -- HORATIUS FLACCUS, QUINTUS. [*Opera*]. 1770. Engraved vignette on title, engraved frontispiece and 4 engraved plates by Gravelot. Gaskell 39. -- LUCRETIUS CARUS, TITUS. *De rerum natura*. 1772. Gaskell 43. -- CATULLUS, TIBULLUS and PROPERTIUS. *Opera*. 1772. Gaskell 44. -- TERENTIUS AFER, PUBLIUS. *Comoediae*. 1772. Gaskell 46. -- SALLUSTIUS CRISPUS, GAIUS, and LUCIUS ANNAEUS FLORUS. [*Opera*]. 1773. Gaskell 51.

Together, 7 works in 7 volumes, 4to (295 x 230 mm). Uniformly bound in contemporary red straight-grained morocco gilt, spines gilt, board edges gilt, turn-ins gilt, edges gilt, by ALEXIS-PIERRE BRADEL [so-called BRADEL l'AÎNÉ] with his ticket in vol. II. *Provenance*: Jules Janin (1804-1874), French writer and critic (morocco book label in vol. I).

A FINE COMPLETE SET OF THE FIRST EDITIONS OF THE BASKERVILLE CLASSICAL TEXTS. John Baskerville's Latin classics are renowned for their "calligraphic type, the density of the ink, the excellence of the presswork, the smoothness and gloss of the paper [which] all work in harmony in a design that was unusually sober for a relatively expensive book" (*DNB*). Baskerville's Virgil is the first book known to be printed on wove paper. Only the Horace is illustrated, with a frontispiece and title vignette by Henriquez and four plates by Rococo engraver Hubert-François Gravelot, which, according to Gaskell, are present in only about half the copies printed (and which are present here). Alexis-Pierre Bradel, called Bradel l'Aîné, was the nephew and successor of Derome le jeune, and was binder for the Bibliothèque National at the end of the 18th-century. The present bindings were likely executed prior to the French Revolution, as the binder's ticket lists his address as rue Saint-Jacques. A FINE SET.

$8,000 - 12,000





18
[BIBLE, in English] -- *The Holy Bible Containing the Old and New Testaments*... -- *The Psalms of David in Metre*. Edinburgh: Printed by James Watson, One of His Majesty's Printers, 1719, 1716.

12mo (122 x 64 mm). IN A FINE CONTEMPORARY BLACK MOROCCO BINDING ELABORATELY GILT IN A SCOTTISH HERRINGBONE DESIGN, a central panel with turnip tools with buds and a central daisy tool, surrounded by a border of half-circles, spines in 5 compartments with 4 raised bands with central alternating gilt saltires or floral design (corners slightly bumped, covers slightly bowed). *Provenance*: Old ownership inscription effaced in vol.I; 19th[?] century ink signature; a few pencil notes.

A fine example of a Scottish herringbone binding, one of two distinctive national styles of Scottis bookbinding in the 18th century. The use of the turnip tool is similar to Sommerlad 16, 17, and 18, the latter two also featuring half-circles surrounding the central frame (see "Scottish 'Wheel' and 'Herringbone' Bindings in the Bodleian Library" items 16-18). According to Sommerlad, "both styles of binding occur mainly on Bibles or presentation copies of academic dissertations." Darlowe & Moule 743.

$1,000 - 1,500

19
[BIBLE ILLUSTRATIONS]. *Taferelen der voornaamste Geschiedenissen van het Oude en Nieuwe Testament*. The Hague: Pieter de Hondt, 1728-1729.

3 volumes, folio (470 x 330 mm). Titles printed in red and black, engraved vignettes on title-pages, engraved initials and tail-pieces, engraved dedication, 276 FINE ENGRAVED PLATES, comprising two frontispieces, the 212 plates called for (29 double-page, 183 full-page) by Gerard Hoet (119), Houbraken (27), and Bernard Picart (64), engraved on copper by Duflos, Thomassin, Gouwen, Folkema, and others; and EXTRA-ILLUSTRATED WITH 62 DOUBLE-PAGE COPPERPLATE ENGRAVINGS by Johannes Luyken from *Icones Biblicae Veteris et N. Testamenti.* (A few plates with faint marginal dampstains, occasional minor foxing and browning to text.) Contemporary blind-stamped vellum, covers with multiple plain rule borders, central arabesque, raised bands, manuscript titles in compartments (light soiling).

FOUR MAGNIFICENT SUITES OF BIBLE ILLUSTRATIONS FROM THE EARLY 18TH CENTURY. The engravings by Hoet, Houbraken, and Picart were created between 1705 and 1720 and sold as individual prints, and the Luyken suite which extra-illustrates this text were used to illustrate the contemporaneous Covens and Morier edition of *Icones Biblicae Veteris et N. Testamenti* (ca 1729). Each illustration from the first three suites is accompanied by a Dutch text that discusses the context and import of the illustrated Biblical moments. The bibliography of this work does not seem to have been completely explored, and it appears that copies were issued with slight variations in both the number of plates (and, too, perhaps also the selection of plates) and in the presence of certain prelims. The present copy is superbly printed on Super-Royal paper and contains strong impressions of the plates. Suites of the plates in this book were offered on four different qualities of paper, and both Brunet and Cohen-de Ricci are in accord that Super-Royal copies such as the present produced the best impressions of the plates.
This present copy is distinctive, and possibly unique, for extra-illustrating the text with Luykens monumental double-page plates. A historically significant imprint presenting the grandest and most notable achievements in Bible illustration from the early Enlightenment period. Ebert 20371; Cohen-de Ricci 940-41.

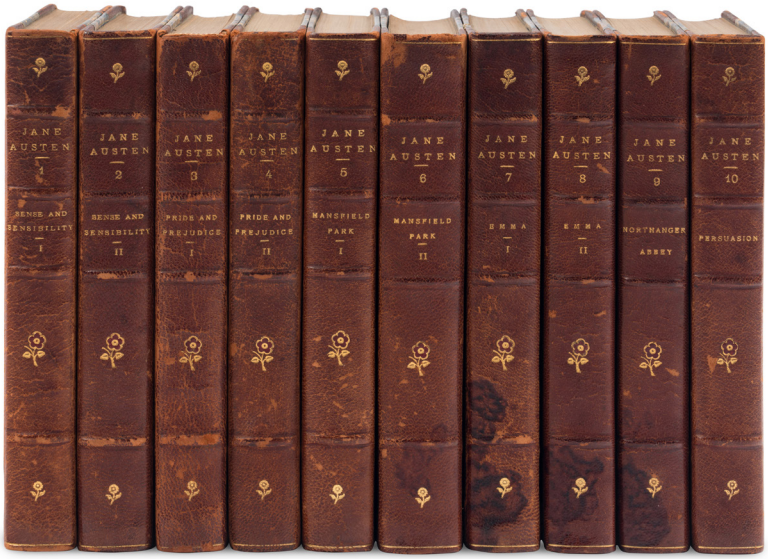
$3,500 - 4,500

20
[BINDINGS]. AUSTEN, Jane (1775-1817). *Works*. R. Brimley Johnson, editor. London: J.M. Dent, 1901.

10 volumes, 8vo. Numerous color plates by C.E. and H.M. Brock. (Occasional light spotting.) Contemporary half morocco, marbled boards, gilt-lettered spines, top edges gilt (rubbing to spines and fore-corners, small stain to a few spines).

LIMITED EDITION, number 200 of 250 copies, of the "Winchester Edition".

$400 - 600



21
[BINDING -- F. C. AUSTIN]. WALPOLE, Hugh (1884-1941). *The Captives*. London: Macmillan & Co., 1920.

8vo. (Some very minor staining.) IN AN EXHIBITION BINDING STAMP-SIGNED BY F. C. AUSTIN. Central panel of green morocco flanked by blue morocco with red morocco at the head and foot gilt, central tan morocco onlay lozenges, the upper cover with a blind-tooled scene of Westminster, London, spine in 5 compartments with 4 raised bands, the larger center compartment with gilt central lozenge bearing the date of publication, two compartments gilt-lettered, turn-ins ruled in gilt and blind, edges gilt.

FIRST EDITION, IN A BINDING PREPARED FOR AND EXHIBITED AT THE 1939 GOLDEN GATE INTERNATIONAL EXHIBITION IN SAN FRANCISCO. F. C. Austin studied bookbinding at the Camberwell School of Arts and Crafts in London, and winner of the City and Guilds of London Institute's prize for bookbinding in 1933. He was a finisher at Roger de Coverly, which, by the 1930s, was operated by Roger's sons Edward, Arthur, and William. Arthur de Coverly exhibited five bindings in total by F. C. Austin at the San Francisco Exhibition. A FINE COPY.

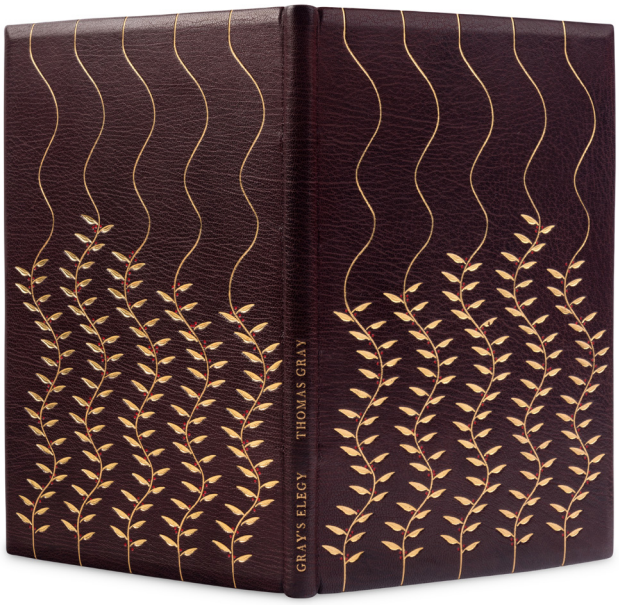
$1,000 - 1,500

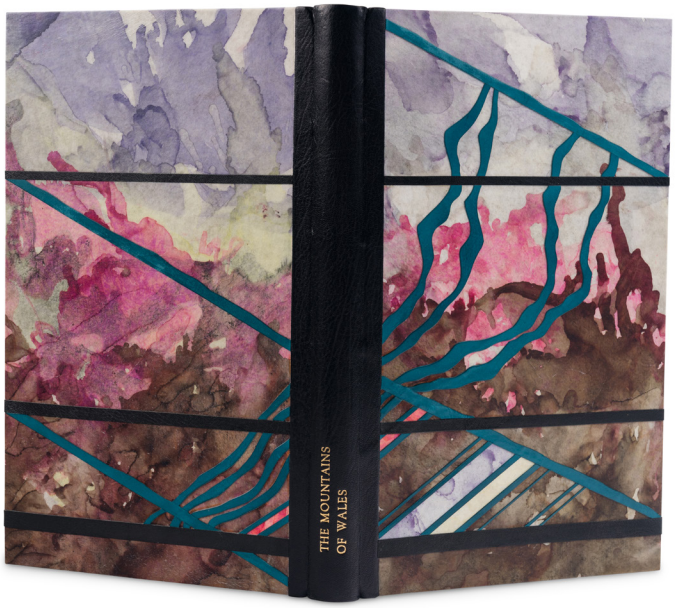
22
[BINDING - JAMES BROCKMAN AND ANGELA JAMES]. GRAY, Thomas (1716-1771). *Gray's Elegy*. Boston: Printed for The Bibliophile Society, 1912.

4to. 9 copperplate etchings by William Harry Warren Bicknell (small ink mark to margin of frontispiece from printing process). IN AN ELABORATE MODERN BINDING BY JAMES BROCKMAN AND ANGELA JAMES, violet crushed morocco elaborately gilt with five undulating parallel lines, the lower halves of each sprouting leaves and red berries, painted vellum doublures in purple, blue, and gilt reflecting design on covers, all edges gilt; cloth slipcase with morocco label titled in gilt.

LIMITED EDITION, one of 469 copies, printed on vellum, SIGNED BY DESIGNER ARTHUR N. MACDONALD AND EACH ETCHING SIGNED BY BICKNELL. The Bibliophile Society of Boston issued 72 finely printed works between 1901 and 1939; among its members were J. Pierpont Morgan, Henry Cabot Lodge, and Edward L. Doheny. The bookbinding presented here is a collaboration between James Brockman and Angela Gray, both former presidents of Designer Bookbinders. Each worked with master bookbinder Sydney Morris Cockerell. Three years after leaving Cockerell's employ Brockman recruited 1970 Glasgow School of Art graduate Angela Gray to join him at his new bindery. The two collaborated for four years before Gray left to start a bindery of her own.

$2,500 - 3,500



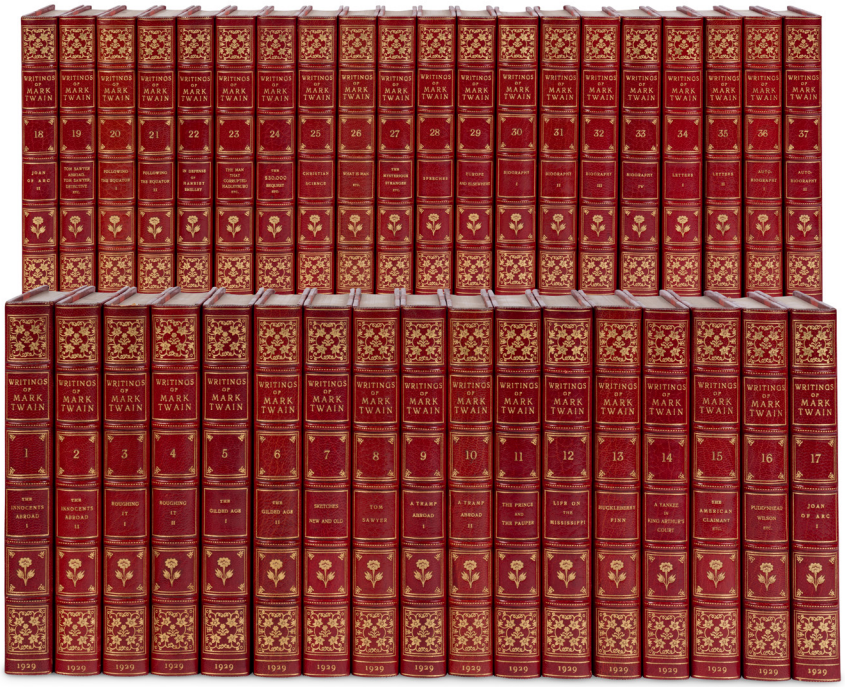


23
[BINDING -- JAMES BROCKMAN]. REES, Ioan Bowen (1929-1999), editor. *The Mountains of Wales: An Anthology in Prose & Verse.* Newtown: Gwasg Gregynog, 1987.

4to. 8 plates of watercolors by the Reverend John Parker. IN AN ONLAID AND DYED VELLUM BINDING BY JAMES BROCKMAN stained in shades of purple, pink, light green, chocolate, and pale grey which evoke the passes and peaks of Wales as depicted in Parker's accompanying watercolors with smooth morocco spine titled in gilt, all edges gilt; original morocco-backed folding case with vellum label gilt lightly stained in lavender.

LIMITED EDITION, number 6 of 20 numbered copies bound by James Brockman of a total edition of 255. Ioan Bowen Rees was a Welsh poet and mountaineer; *The Mountains of Wales* is considered among his greatest achievements, beginning with the 11th-century verse "Eryri" by Mabinogion and finishing with Euros Bowen's 1980 poem, "Mountains." The unique binding presented here was created by John Brockman, a former president of Designer Bookbinders and the Society of Bookbinders. Gwasg Gregynog 16.

$2,000 - 3,000

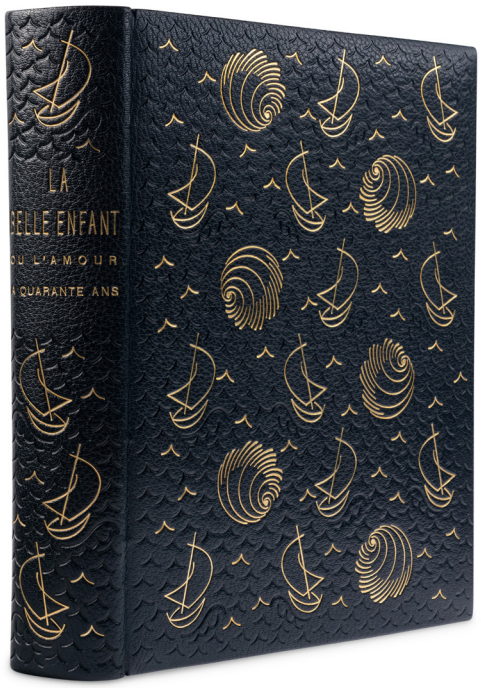


24
[BINDINGS]. CLEMENS, Samuel Langhorne ("Mark Twain") (1835-1910). *The Writings*. New York and London: Harper & Brothers, 1929.

37 volumes, 8vo. Titles printed in red and black; frontispieces and plates with printed tissue guards. Contemporary half red morocco gilt, spines in 6 compartments with 5 raised bands, gilt-lettering in 3, others gilt-tooled, top edges gilt, STAMP-SIGNED BY BAYNTUN. *Provenance*: armorial bookplates on pastedowns.

LIMITED EDITION, number 175 of 1024 copies of the "Stormfield Edition." In addition to Clemens's writings, this edition includes his autobiography as well as a biography by, and Clemens's letters edited by, Albert Bigelow Paine.

$800 - 1,200



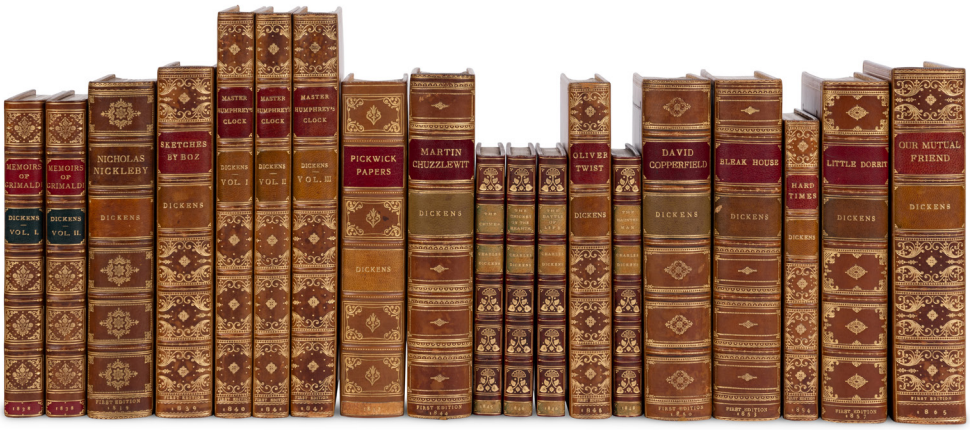
25
[BINDING -- CRETTÉ]. DUFY, Raoul (1877-1953), illustrator. -- MONTFORT, Eugène (1877-1936). *La Belle-Enfant ou l'Amour a Quarante Ans.* Paris: Ambroise Vollard, 1930.

Folio. 94 etchings by Raoul Dufy (light marginal smudges from printing process). IN A BINDING BY GEORGES CRETTÉ, dark blue crushed morocco stamped in gilt and blind with designs based on Dufy's illustrations, navy blue watered silk doublures and endpapers, all edges gilt, original paper wrapper designed by Dufy bound in; original quarter morocco chemise and morocco-lipped slipcase (rubbing, minor losses at edges).

LIMITED EDITION, number 22 of 30 copies on Japanese vellum and with an extra suite of plates on Montval paper, from a total edition of 340. *La Belle-Enfant ou l'Amour a Quarante Ans* marks one of Dufy's most formidable forays into book illustration. Of the etchings Strachan writes, "[these etchings] have an exquisite sketchy quality...informed by a characteristic wit and detachment." Binder Georges Cretté began his career as the foremost gilder for Marius-Michel before taking over the workshop altogether in 1925. Within five years he was highly regarded as a binder with modern sensibilities rooted in classical technique. The binding presented her recreates the sailboats and waves from opening illustration from chapter 15. Hogben & Watson, *From Manet to Hockney*, 85; Jentsch 22; Johnson 185; Strachan, *The Artist and the Book in France,* pp. 59, 331.

$3,000 - 4,000

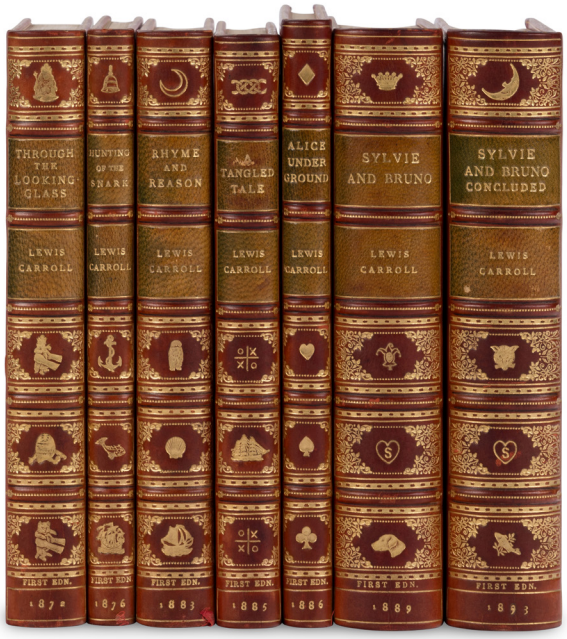
26
[BINDINGS]. DICKENS, Charles (1812-1870). A group of 16 FIRST EDITIONS, comprising:



The Posthumous Papers of the Pickwick Club. London: Chapman and Hall, 1837. Half-title, engraved frontispiece, engraved title, 41 engraved plates by R. Seymour, R.W. Buss, and Hablot K. Browne ["Phiz"]. FIRST EDITION IN BOOK FORM, mixed issue (see Smith). Smith I:3. -- *Memoirs of Joseph Grimaldi*. London: Richard Bentley, 1838. 2 volumes. Half-titles, 12 etchings by Cruikshank; 36 pp. publisher's ads at end of Vol. II. Original pink cloth bound at end. FIRST EDITION, FIRST ISSUE without border to final plate in Vol. II. Gimbel B64. -- *The Life and Adventures of Nicholas Nickleby*. London: Chapman and Hall, 1839. Half-title; 40 engraved plates. FIRST EDITION IN BOOK FORM, including plates 1 and 2 in the earliest states with publisher's imprint, with "vister" for "sister" on p. 123, and "latter" for "letter" on p. 160. Gimbel A40. -- *Sketches by Boz...New Edition, Complete*. London: Chapman and Hall, 1839. 40 engraved plates including engraved title and frontispiece by George Cruikshank. FIRST OCTAVO ONE-VOLUME EDITION, early issue with title lacking comma after "illustrations" and the publisher's address as "186, Strand" (Gimbel) and with first state engraved title-page bearing the publishers' name and address with no date (Eckel). Gimbel A7. -- *Master Humphrey's Clock*. London: Chapman and Hall, 1840-1841. 3 volumes. 3 frontispieces, and numerous wood-engraved illustrations by George Cattermole and by Hablot K. Browne. Original cloth bound in at end. FIRST EDITION IN BOOK FORM. Gimbel A51. -- *The Life and Adventures of Martin Chuzzlewit*. London: Chapman and Hall, 1844. Etched frontispiece, etched title-page, 38 etched plates by Browne ["Phiz"]. FIRST EDITION IN BOOK FORM, balance of the text with first issue points listed in Smith but with 14-line errata. Second state engraved title. Smith I:7. -- *The Chimes. A Goblin Story...* London: Chapman & Hall, 1845 [but 1844]. Half-title; engraved frontispiece, additional vignette title. Original cloth bound in at end. FIRST EDITION, second issue vignette title with "Chapman & Hall" printed outside the cloud. Smith II:5. -- *The Cricket on the Hearth*. London: Bradbury and Evans, 1846 [but 1845]. Half-title; frontispiece, additional vignette title. Original cloth bound in at end. FIRST EDITION, second state with three-line italic heading for *Oliver Twist* on p.175 of the publisher's ads. Smith II:6. -- *The Battle of Life. A Love Story*. London: Bradbury & Evans, 1846. Half-title; frontispiece, additional vignette title. Original cloth bound in at end. FIRST EDITION, later issue of the vignette title (Todd D, Eckel 3). Smith II:8. -- *The Adventures of Oliver Twist; or, The Parish Boy's Progress*. London: Bradbury & Evans, 1846. 24 engraved plates by George Cruikshank. FIRST OCTAVO ONE-VOLUME EDITION. Gimbel A38. -- *The Haunted Man and The Ghost's Bargain. A Fancy for Christmas-Time*. London: Bradbury and Evans, 1848. Frontispiece and additional engraved title. Original cloth bound in at end. FIRST EDITION. Smith II:9. -- *The Personal History of David Copperfield*. London: Bradbury & Evans, 1850. Half-title; engraved frontispiece, additional title and 38 plates after Hablot K. Browne ["Phiz"]. FIRST EDITION in book form. Gimbel A154. -- *Bleak House*. London: Bradbury and Evans, 1853. Half-title; engraved frontispiece, additional title and 38 plates. FIRST EDITION IN BOOK FORM. Gimbel A130; Smith I:10. -- *Hard Times. For These Times*. London: Bradbury & Evans, 1854. Original horizontally-ribbed green cloth bound in at end. FIRST EDITION IN BOOK FORM, IN THE FIRST BINDING. Gimbel A136; Sadleir 689; Smith I:11. -- *Little Dorrit*. London: Bradbury & Evans, 1857. Engraved frontispiece, additional title and 38 plates by Hablot Knight Browne ["Phiz"]. FIRST EDITION IN BOOK FORM. Gimbel A140. -- *Our Mutual Friend*. London: Chapman and Hall, 1865. 2 volumes, 8vo. 40 engraved plates including frontispiece and vignette title. Original cloth and a cover for the parts bound in at end. FIRST EDITION IN BOOK FORM Gimbel A150.

Together, 16 works in 19 volumes, 12mo and 8vo, all bound in various polished calf gilt, most stamp-signed by Root or Bayntun and in slipcases, ALL FIRST EDITIONS, condition generally near fine.

$1,000 - 1,500



27
[BINDINGS]. DODGSON, Charles Lutwidge ("Lewis Carroll") (1832-1898). A group of 7 uniformly bound FIRST EDITIONS:

7 works in 7 volumes, all 8vo. Uniformly bound in red calf gilt, stamp-signed by Sangorski and Sutcliffe, original cloth bound in at end of each volume.

FIRST EDITIONS, all published in London by Macmillan and Co., comprising:

Through the Looking-Glass. 1872. FIRST STATE of page 21, with the misprint "wade" for "wabe" in the second line of the poem "Jabberwocky," and with the pagination for both pages 95 and 98 (no priority). Williams-Madan-Green-Crutch 84. -- *The Hunting of the Snark*. 1876. FIRST ISSUE with "Baker" for "Banker" on p. 83. Williams-Madan-Green-Crutch 115. -- *Rhyme? And Reason?* 1883. Williams-Madan-Green-Crutch 160. -- *A Tangled Tale*. 1885. Williams-Madan-Green-Crutch 182. -- *Alice's Adventures Under Ground*. 1886. Williams-Madan-Green-Crutch 194. -- *Sylvie and Bruno*. 1889. Williams-Madan-Green-Crutch 217. -- *Sylvie and Bruno Concluded*. 1893. Williams-Madan-Green-Crutch 250.

$600 - 800

28
[BINDING]. CURTIUS RUFUS, Quintus (d. ca 53 CE). *Quintus Curtius*. [*De rebus Alexandri Regis Macedonum libri III-X]*. Venice: heirs of Aldo Manuzio & Andrea Torresano, July 1520.

8vo (165 x 102 mm). With Aldus woodcut anchor and dolphin device on the title-page, repeated on the verso of the otherwise blank last leaf. (Corner tear to title-page and laid down, tiny repair to *2.) 19th-century vellum, covers framed with a blue wash background within gilt frame, viny frame within, spine divided into 6 compartments by frames in blue wash and gilt, lettering-piece gilt in 2nd, others with central devices gilt, BY EDWARDS OF HALIFAX; slipcase. *Provenance*: Early notations on Y2v and showing through to laid down title-page; Dmitry Petrovich Buturlin (1790-1849), Russian Empire general and military historian (armorial bookplate).

FIRST AND ONLY ALDINE EDITION, in the original Latin, of all eight surviving books of Quintus Curtius Rufus's history of Alexander the Great, here with the title-page in its first setting, omitting the "r" in "Curtius", which has been corrected by stamping an R between the U and T. Adams C3120; BM STC Italian, p.207; Ahmanson-Murphy 164; EDIT16 13880; Renouard 88:1; USTC 825121.

$800 - 1,200

29
[BINDINGS]. EVANS, Mary Ann ("George Eliot") (1819-1880). A group of 12 uniformly bound FIRST EDITIONS:

12 works in 27 volumes, all 8vo. Uniformly bound in polished calf gilt, spines in 6 compartments with 5 raised bands, morocco lettering-pieces gilt in 2, stamp-signed by Riviere.

FIRST EDITIONS, all published in Edinburgh and London by William Blackwood and Sons, Smith, Elder, and Co., comprising:

Scenes of Clerical Life. 1858. 2 volumes. Half-titles. Baker and Ross, A3.2. -- *Adam Bede*. 1859. 3 volumes. Half-titles; 16pp. publisher's ads at end of vol. III. Baker & Ross A4.1; Sadleir 812. -- *The Mill on the Floss*. 1860. 3 volumes. Half-titles; 16pp. publisher's ads at end of vol. I; errata slip in vol. II. FIRST STATE, without the advertisement leaf inserted in vol. I; the publisher's ads advertising the 7th edition of *Adam Bebe* which was issued in November 1859. Baker & Ross A5.1.a; Sadlier 816. -- *Silas Marner: The Weaver of Raveloe*. 1861. Half-title; 2pp. ads and 16pp. publisher's catalogue at end. FIRST ISSUE with the publisher's ads listing three titles on p. [1] and the listing ending on p.16 with Brown's *The Forester.* Baker & Ross A6.1.a; Sadleir 819. -- *Romola*. 1863. 3 volumes. FIRST ISSUE with the absence of "second edition" on title-page. Baker & Ross A7.2; Sadleir 817. -- *Felix Holt. The Radical*. 1866. 3 volumes. 20pp. publisher's catalogue at end. Fifth state with 20pp. catalogue at end [version 2]. Baker & Ross A8.1; Sadleir 814. -- *The Spanish Gypsy*. 1868. Half-title; 8pp. publisher's ads at end. FIRST PRINTING, without the "second edition" statement on the title-page and the ads beginning with "The Novels of George Eliot." Baker & Ross A9.1. -- *The Legend of Jubal and Other Poems*. 1874. Half-title. Baker & Ross B7.1. -- *Middlemarch. A Study of Provincial Life*. 1871-72. 4 volumes. Half-titles; publisher's ads at end of each volume; errata slip tipped-in to vol. II. FIRST ISSUE, with the uncorrected readings in vol. I and vol. III. Baker & Ross A10.1.a2; Sadleir 815. -- *Daniel Deronda*. 1876. 4 volumes. Half-titles; publisher's ads at the end of each volume; errata slip in vol. II. FIRST ISSUE without the inserted Contents leaf. Baker & Ross A11.1.a2; Sadleir 813. -- *Impressions of Theophrastus Such*. 1879. 1p. publisher's ad and slip at end. Baker & Ross A12.1.a. -- *Essays and Leaves from a Note-Book*. 1884.

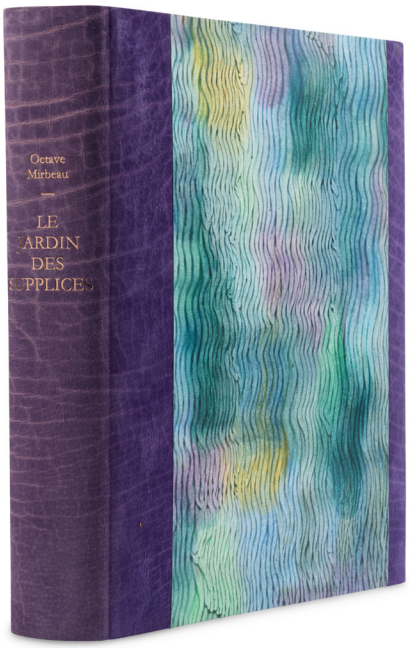
$1,000 - 1,500

30
[BINDINGS]. FONTAINE, Jean de La (1621-1695). *Contes et nouvelles en vers*. Amsterdam [but Paris], 1764.

2 volumes, 8vo (177 x 114 mm). Engraved portrait frontispiece portraits of La Fontaine and Eisen, 57 vignettes by Choffard, 80 engraved plates after Eisen. Late 18th or early 19th century dark purple straight-grain morocco elaborately gilt, palette roll tool border, large central lozenge within a stippled panel, the lozenge with a central wheel tooled in gilt and blind, spines in 5 compartments with 4 raised bands, one longer central panel with central lozenge gilt, gilt-lettered in one panel, the rest with central fleuron tooling, board edges and turn-ins gilt, edges gilt. *Provenance*: John Brymer (armorial bookplates and ownership stamps on title-pages).

Fermiers Generaux Edition, FIRST ISSUE, with both "Le Cas de Conscience" and "Le Diable de Papefiguière" in the decouvertes state, and with several other "figures refusées" as originally published. The Goncourts call this edition "the great monument and triumph of the vignette, which dominates and drowns all the illustrations of the age" (see Ray, pp.54-5). According to Ray, "Eisen's eighty designs for La Fontaine are the liveliest and most adroit that he ever drew. Thoroughly at home with the varied action of these lusty stories -- their love passages, their intrigues, their practical jokes -- he is also expert in choosing the moment in each that will best serve his purpose as an illustrator." In a fine binding, with design influenced by the Scottish "Wheel" bindings of the period, the blind-tooled "spokes" giving the medallion a delicate lacy effect. Brunet III:759; Cohen-de-Ricci p. 558; Ray *French* 26. A BRIGHT COPY.

$4,000 - 6,000



31
[BINDING -- GIORDAN, Anne]. MIRBEAU, Octave (1848-1917). *Le Jardin des Supplices*. Paris: La Connaissance, 1925.

4to (335 x 250 mm). 14 hand-colored etchings by Gio Colucci, with an additional suite in black and white bound in at end; vignette on title-page, decorated initials, head- and tail-pieces all by Colucci. (A few pale spots.) IN AN ELABORATE MODERN BINDING BY ANNE GIORDAN, a wrap-around design depicting the titular "Garden of Tortures," purple, red, green, and black morocco onlays heightened in gilt and black and white paint, depicting rays of light shining through skeletal trees into a cascade of blood running over rocks, pale yellow morocco doublures, top edge marbled, others uncut; purple morocco-tipped chemise and slipcase (one corner slightly bumped); original wrappers bound in.

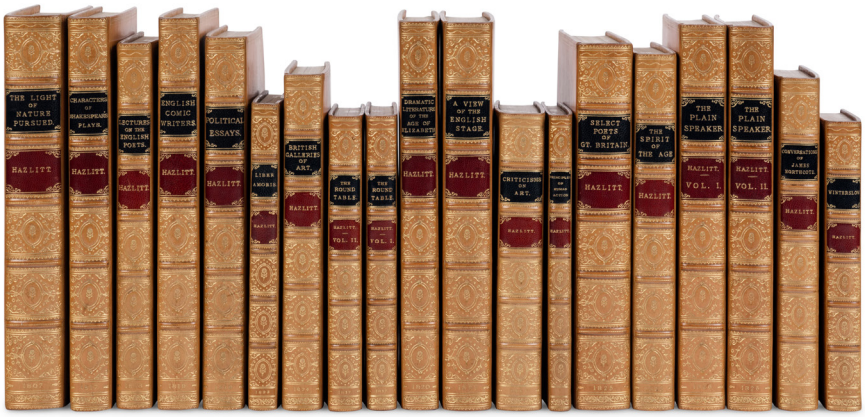
The lurid nature of Mirbeau's shocking fin-de-siècle novel is emphasized by Anne Giordan's vivid binding and the engravings by Colucci. Mirbeau's "Garden of Tortures" is known for its depiction of the sadistic Clara and the horrors she acts out within the walls of her perfectly manicured garden. Colucci is known for his work in a variety of media and his use of color. Anne Giordan has exhibited her bindings in France and internationally, and this example, completed in 2003, manifest a vision that is as beautiful and distorted as Mirbeau's novel.

$2,000 - 4,000

32
[BINDINGS]. HAZLITT, William (1778-1830). A group of 17 uniformly bound FIRST EDITIONS:

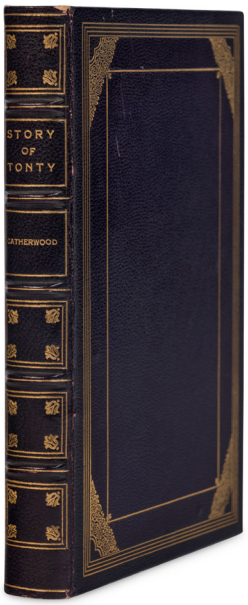
17 works in 19 volumes, all 8vo. Uniformly bound in polished calf gilt, spines in 6 compartments with 5 raised bands, morocco lettering-pieces gilt in 2, stamp-signed by W. Worsfold or G.P. Putnam's Sons.

FIRST EDITIONS, all published in London or Edinburgh by J. Johnson, Archibald Constable, C.H. Reynell, Taylor & Hessey, William Hone, Stodart & Steuart, John Warren, G. & W.B. Whitaker, Thomas Davison, Henry Colburn, John Templeman, John Miller, or David Bogue, comprising:



The Light of Nature Pursued. 1807. -- *The Round Table.* 1817. 2 volumes. -- *Characters of Shakepear's Plays.* 1817. -- *Lectures on the English Poets.* 1818. -- *Political Essays, with Sketches of Public Characters.* 1819. -- *Lectures on English Comic Writers.* 1819. -- *Lectures on the Dramatic Literature of the Age of Elizabeth.* 1820. -- *A View of the English Stage: or, a Series of Dramatic Criticisms.* 1821. -- *Libor Amoris or, the New Pygmalion.* 1822. -- *British Galleries of Art.* 1824. -- *Select Poets of Great Britain.* 1825. -- *The Spirit of the Age.* 1825. -- *The Plain Speaker: Opinions on Books, Men, and Things.* 1826. 2 volumes. -- *Conversations on James Northcote, Esq.* 1830. -- *Essays on the Principles of Human Action.* [n.d.]. -- *Criticisms on Art: and the Sketches of the Picture Galleries of England.* 1843. -- *Winterslow: Essays and Characters.* 1850.

$700 - 900

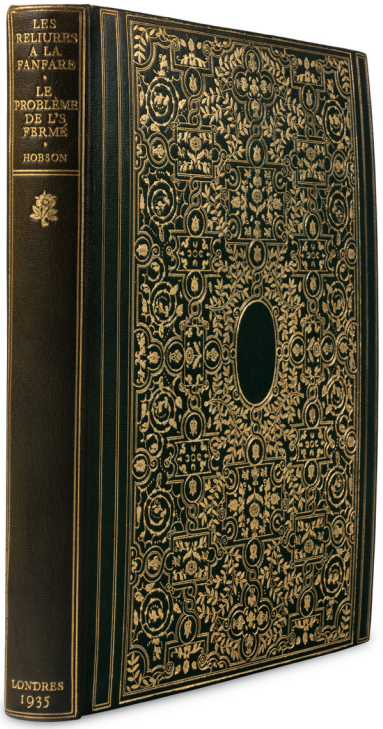


33
[BINDINGS - HERTZBERG & CRAFTSMEN]. CATHERWOOD, Mary Hartwell (1847-1902). *The Story of Tonty.* Chicago: A.C. McClurg & Co., 1928.

8vo. Contemporary aubergine morocco gilt, sine in 6 compartments with 5 raised bands, gilt-lettering in 2, others framed twice, cornerpieces within, top edge gilt, STAMP-SIGNED BY ARTHUR HERTZBERG & CRAFTSMEN (spine slightly darkened, a few tiny spots of rubbing to spine ends and fore-corners).

One of master Chicago bookbinder Ernst Hertzberg's five sons, Arthur Hertzberg grew up working alongside his father and brothers in the Monastery Hill Bindery on Chicago's north side. Following his father's death Arthur, as well as three of his brothers, left Monastery Hill and began their own binderies in the cities of Milwaukee, St. Louis, Des Moines, and Spokane.

$300 - 500



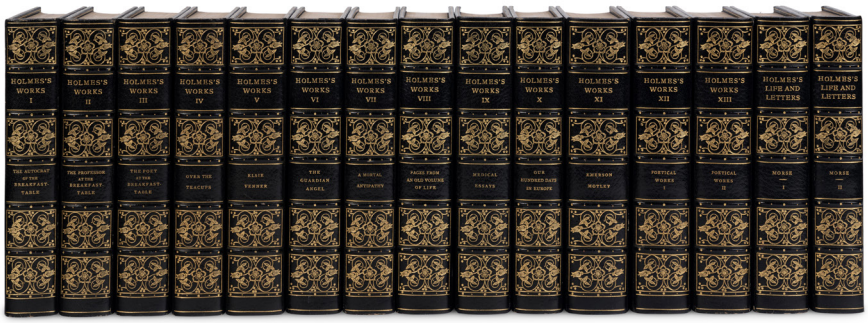
34
[BINDING -- HOBSON, Geoffrey Dudley]. HOBSON, Geoffrey Dudley (1882-1949). *Les Reliures a la Fanfare le Probème de l's Fermé*. London: Chiswick Press for the Société des Bibliophiles Français, 1935.

Large 4to (312 x 245 mm). 37 plates, some printed in color. BOUND Á LA FANFARE BY LEIGHTON-STRAKER. Green morocco elaborately gilt tooled, top edge gilt, others uncut (a touch of even sunning to spine). *Provenance*: Estelle Doheny (green morocco booklabel, presentation inscription, see below, sold her sale Christie's New York, 1 February 1988, lot 384).

A SPECIALLY-BOUND COPY OF THE LIMITED EDITION, number 5 of 30 copies on paper Batchelder of a total edition of 215 SIGNED BY HOBSON.

PRESENTATION COPY, INSCRIBED BY HOBSON TO ESTELLE DOHENY: "This copy is for Mrs. Edward Lawrence Doheny Geoffrey D. Hobson March 3, 1936." The binding of the present copy bears a strong similarity to the copy that was also bound by Leighton-Straker for Hobson himself (the Bernard Breslauer copy, sold Christie's 27-28 June 2005, lot 1382, and sold again Christie's London, 9 December 2010, Lot 183). Hobson's note in his own copy of the work reported that his binding differed from other copies in that it was bound in morocco, not in niger (also as the present copy). Fanfare bindings "were the subject of one of Geoffrey Dudley Hobson's most ingenious investigations, written in French" (Breslauer, *Uses* p. 14). [*Laid in*]: A clipping from the *Times Literary Supplement* describing the present work, London, 13 June 1936.

$3,000 - 4,000



35
[BINDINGS]. HOLMES, Oliver Wendell (1809-1894). *Works*. Boston and New York: Houghton Mifflin and Company, 1892.

15 volumes, 8vo. Title-pages and half-titles printed in red and black, each volume with engraved or photogravure frontispiece, hand-colored photogravure frontispiece, and numerous photogravure plates, all in india paper mounted. Full blue morocco gilt in a floral motif, spines in 6 compartments with 5 raised bands, gilt-lettering in two, gilt-tooled in others, top edges gilt, uncut and largely unopened, grey morocco doublures gilt, stamp-signed by The Riverside Press.

LIMITED EDITION, number 508 of 750 copies of the "Artists' Edition." The final two volumes comprise Morse's *Life and Letters of Oliver Wendell Holmes*.

[*Bound into vol. I*:] Autograph letter signed ("OWHolmes"), 2 pp. Beverly Farms, 20 September 1877, to H.O. Houghton & Co., thanking them for the gift on an engraved portrait of John Greenleaf Whittier. BAL 9214; Tilton 240.

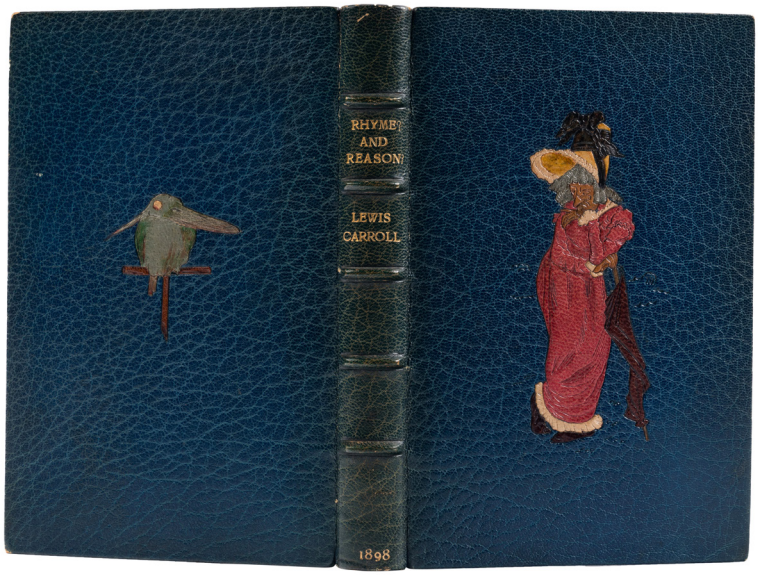
Property from the Charlecote Antique Store, Kansas City, Missouri

$800 - 1,200

36
[BINDING -- KELLIEGRAM]. DODGSON, Charles Lutwidge ("Lewis Carroll"). *Ryhme? And Reason?* London: Macmillan and Co., 1898.

8vo. Illustrations by Arthur B. Frost and Henry Holiday. Contemporary blue morocco, covers with central pictorial device with morocco inlays in various colors depicting two illustrations in the book, spine in 6 compartments with 4 raised bands, gilt-lettering in two, all edges gilt, STAMP-SIGNED BY KELLIEGRAM (spine lightly sunned).

$400 - 600



37
[BINDING -- KELLIEGRAM]. HUGHES, Thomas (1822-1896). *Tom Brown's School Days.* London: Macmillan & Co., Limited, 1898.

8vo. Illustrations by Arthur Hughes and Sydney Prior Hall. Contemporary olive green morocco gilt, upper cover with central pictorial device with morocco inlays in blues and greens depicting Tom and another school boy adjusting the clock tower, lower cover with central device of cricket bats, spine in 6 compartments with 5 raised bands, gilt-lettering in 2, others gilt with rugby ball devices, all edges gilt, STAMP-SIGNED BY KELLIEGRAM (spine sunned).

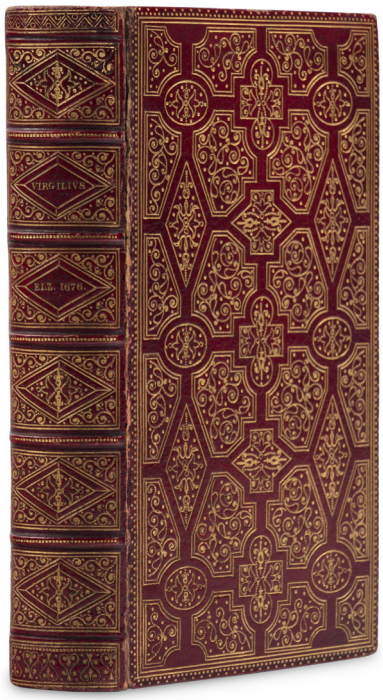
$400 - 600

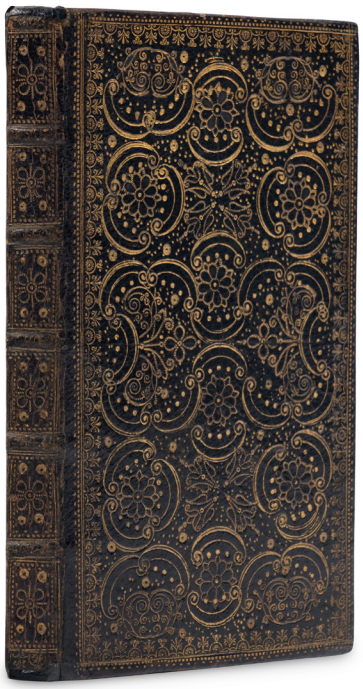
38
[BINDING -- NIÉDRÉE]. VIRGIL (70-19 BCE). *Opera*. Amsterdam: Elsevir, 1676.

16mo (133 x 76 mm). Engraved title-page, folding map. 19th century red morocco with an elaborate Le Gascon diaper pattern in gilt and pointillé work, spine in 6 compartments with 5 raised bands, gilt-lettering with lozenges in 2, others gilt, all edges gilt, gilt dentelles, STAMP-SIGNED BY NIÉDRÉE (splitting along front joint, light rubbing to lower joint); folding box.

FIRST EDITION OF THE MOST CORRECT ISSUE OF VIRGIL, and the basis for all subsequent editions. Bookbinder and gilder Jean-Edouard Niedrée (1803-1854) was born in Saarbrücken. He took over from Touuvenin's successor Muller in 1836 and worked as a binder until his death in 1854. He established his workshop in the Passage Dauphie in Paris, and it was continued by his widow until 1861, at which point it was taken over by his son-in-law Phillippe Belze under the name Belz-Niedrée. Williams, pp. 390-391.

$300 - 400





39
[BINDING]. *Spiritual Sacrifice; or Devotions and Prayers*... London: J. Grover for R. Royston, 1676.

16mo (152 x 89 mm). Engraved frontispiece. (Front gathering starting, a few leaves repaired at margin, some spotting.) Contemporary black turkey gilt with some faint remnants of the original silver paint, all-over tooling with drawer-handle tools, pointillé and floral designs within including eight-petaled flowers, covers framed with alternating tools, spine in 6 compartments with 5 raised bands, more tooling within, all edges gilt, BY THE QUEEN'S BINDER A (spine ends discreetly repaired, a faint cross shape depression on both covers, probably from the binder); full-morocco pull-off case by "19 JPW 47".

An exquisite English Restoration binding by the Queen's Binder A, a contemporary of Samuel Mearne (1624-1683), that has been tentatively identified by the British Museum Librarian Howard Nixon as William Nott (d. ca 1689 or 1690), one of the leading English craftsmen of the second half of the 17th century and described by Samuel Pepys as "the famous bookbinder." See Nixon, *English Restoration Bindings* 61.

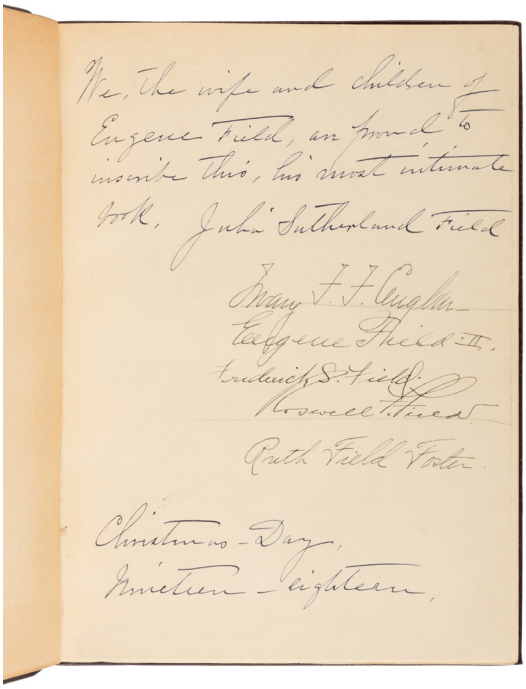
$400 - 600

40
[BINDING - ERNST RÜCKERT]. LUTHER, Martin (1483-1586). *Biblia, Das Ist: Die Gantze Heilige Schrift, Altes und Neues Testaments...* Lüneburg: Sternischen Buchdruderen, 1750.

Folio (356 x 229 mm). Woodcut illustrations in text throughout (some intermittent spotting, contents washed.) IN 20TH CENTURY MODELED AND INCISED CALF depicting a hunter on horseback blowing a horn towards the sky with the binder's initials etched into a shield in foreground with elaborately-tooled brass corner guards, brass clasps, and central brass arabesque on rear board.

The last of six editions of Luther's Bible produced between 1711 and 1750 by Cornelius Johann Stern, one of the most prominent publishers working in Lüneburg at the time. In addition to the Bible this text includes the Augsburg Confession, which would become the primary confessional document of the Lutheran movement, and in-text illustrations created by artist and goldsmith Jakob Mores of Hamburg; these illustrations would first appear in the Wolder Bible of 1596. Of the binder, Ernst Rückert, precious little is known; only one other example of his binding, an incunabular edition of Werner Rolewinck's *Fasciculus Temporum*, has been located. Not in Darlow & Moule.

$1,200 - 1,800


We, the wife and children of Eugene Field, are proud to inscribe this, his most intimate book, John Sutherland Field
Mary F. F. Engelke
Eugene Field II.
Frederick S. Field
Roswell Field
Ruth Field Foster
Christmas-Day,
Nineteen-eighteen,

41
[BINDING -- SICKLES]. FIELD, Eugene (1850-1895). *Love Songs of Childhood*. Chicago: The Lakeside Press, 1905.

Small 4to. Contemporary plum morocco gilt with outer cornerpieces in an art nouveau design with green and citrus onlays, upper cover with a central gilt monogram "CEB", spine in 6 compartments with raised bands, gilt-lettering in 2, others with central clover devices with green onlays, top edge gilt, broad turn-ins gilt, silk moiré endleaves, STAMP SIGNED BY SICKLES (spine and lower cover sunned, light rubbing to fore-corners).

LIMITED EDITION, one of 500 copies of the facsimile edition printed on imperial japan vellum, this copy unnumbered. INSCRIBED BY FIELD'S WIFE AND 5 CHILDREN who are "proud to inscribe this, his most intimate book." Eugene Field II, the elder son of the author, once worked for the Sickles bindery in Chicago as a manuscript dealer. It is well known that sometime in the 1920s he and proprietor Harry Dayton Sickles not only became the two of the most famous Abraham Lincoln forgers in history but also forged over 100 documents and signatures of authors and political figures including his father Eugene Field Sr., Mark Twain, Theodore Roosevelt, and Rudyard Kipling among others. It is only fitting that this binding would also be a "forgery", a knock-off of a Lorenz Schwartz design. Schwartz was a notable bookbinder who spent some time in Chicago at the Monastery Hill Bindery which is presumably where Sickles was influenced for this design.

[*With*:] FIELD. *The Collected Works*. New York: Scribner's and Sons, 1914. 8 (of 12) volumes only, 8vo. Photogravure frontispieces on japan vellum, folding facsimile in vol. I. Bound uniformly with the above work (spines also sunned).

$500 - 700

42
[BINDINGS]. STEVENSON, Robert Louis (1850-1894). A group of 16 uniformly bound FIRST EDITIONS:

16 works in 16 volumes, various 8vo and 4to sizes. Uniformly bound in contemporary polished calf gilt by Riviere, each volume with original cloth or wrappers bound in at ends (a few covers detached).

FIRST EDITIONS, all published in London by C. Kegan Paul, Seeley Jackson, Chatto and Windus, Longmans, Green, and Co., or Cassell and Co., comprising:

An Inland Voyage. 1878. -- *Edinburgh. Picturesque Notes*. 1879. -- *Virginibus Puerisque*. 1881. -- *The Silverado Squatters.* 1883. -- *The Dynamiter*. 1885. -- *Strange Case of Dr Jekyll and Mr Hyde*. 1886. -- *Underwoods*. 1887. -- *The Merry Men*. 1887. -- *Memories & Portraits.* 1887. -- *The Black Arrow*. 1888. -- *The Master of Ballantrae*. 1889. -- *Father Damien*. 1890. -- *Across the Plains*. 1892. -- *Catriona*. 1893. -- *Songs of Travel and Other Verses*. 1896. -- *Weir of Hermiston*. 1896.

$1,000 - 1,500

43
[BINDINGS]. TROLLOPE, Anthony (1815-1882). A group of 40 uniformly bound works, MANY FIRST EDITIONS:

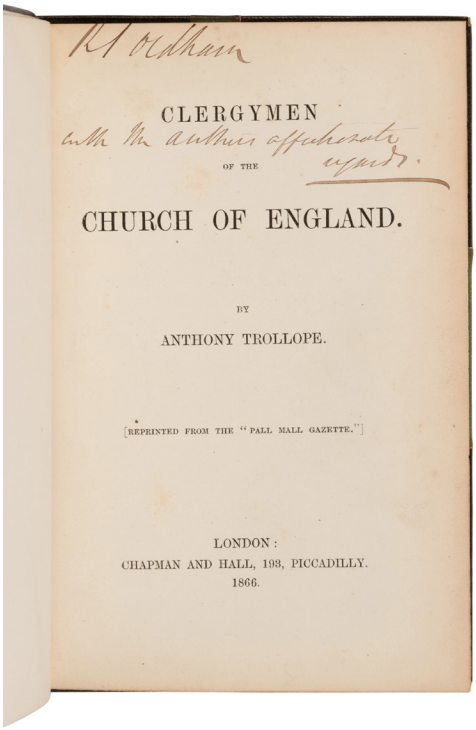
40 works in 86 volumes, all 8vo. Uniformly bound in half green morocco gilt, spines in 6 compartments with 5 raised bands (some rubbing).

MANY FIRST EDITIONS, all published in London by Smith, Elder & Co., Chapman & Hall, Bradbury & Evans, Blackwood & Sons, or Virtue & Co., comprising:

Doctor Thorne. 1858. 3 volumes. -- *The Bertrams.* 1859. -- *The West Indies and the Spanish Main.* 1859. -- *Castle Richmond.* 1860. 3 volumes. -- *Framley Parsonage.* 1861. 2 volumes (of 3). -- *Orley Farm.* 1862. 2 volumes. -- *Rachel Ray.* 1863. 2 volumes. -- *Can You Forgive Her?* 1864. 2 volumes. -- *Clergymen of the Church of England.* 1866. PRESENTATION COPY SIGNED BY TROLLOPE, "With the author's affectionate regards." -- *The Belton Estate.* 1867. -- *Lotta Schmidt and Other Stories.* 1867. -- *The Claverings.* 1867. 2 volumes. -- *Last Chronicle of Barset.* 1867. 2 volumes. -- *British Sports and Pastimes.* 1868. -- *He Knew He Was Right.* 1869. 2 volumes. -- *The Struggles of Brown, Jones, and Robinson.* 1870. -- *An Editor's Tales.* 1870. -- *Vicar of Bullhampton*. 1870. -- And others.

[*With*]: TROLLOPE. *Orley Farm.* London: Chapman & Hall, 1862. 2 volumes. Original cloth (light rubbing, soiling); slipcase. FIRST EDITION.

$700 - 900



CLERGYMEN
OF THE
CHURCH OF ENGLAND.

BY
ANTHONY TROLLOPE.

[REPRINTED FROM THE "PALL MALL GAZETTE."]

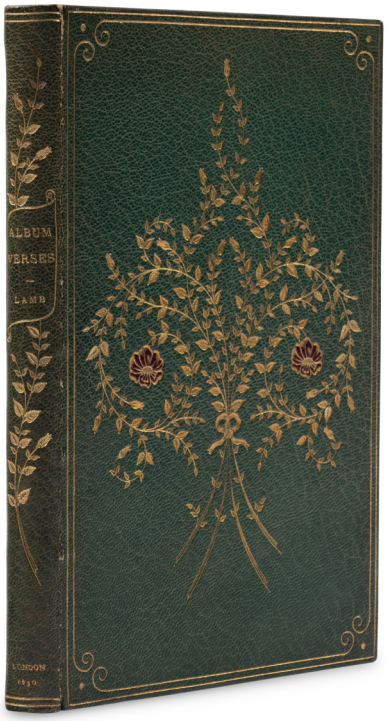
LONDON:
CHAPMAN AND HALL, 193, PICCADILLY.
1866.

44
[BINDINGS]. WELLS, H.G. (1866-1946). *Works*. New York: Charles Scribner's Sons, 1924-27.

28 volumes, 8vo. Photogravure frontispieces; titles printed in red and black. Publisher's deluxe half green levant morocco gilt, spines in 3 compartments with 2 spines, gilt-lettering in the first, others with flower motif with long stems gilt, top edges gilt, stamp-signed Stikeman and Co. for Charles Scribner's Sons (spines sunned). *Provenance*: armorial bookplates on pastedowns.

LIMITED EDITION, number 542 of 1050 copies of the "Atlantic Edition", SIGNED BY WELLS.

$3,000 - 4,000

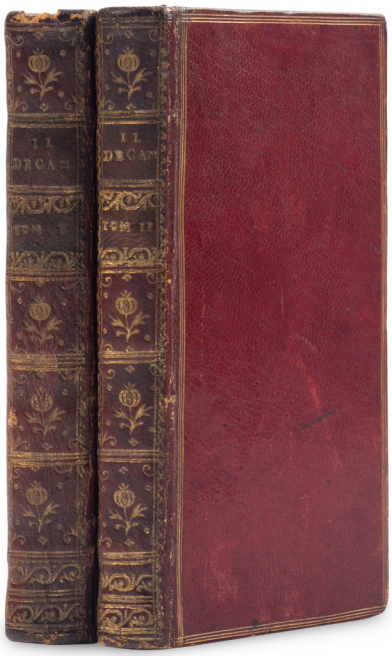


45
[BINDING - ZAEHNSDORF]. LAMB, Charles (1775-1834). *Album Verses, with a few others*. London: Edward Moxon, 1830.

8vo. Contemporary blue-green morocco gilt, covers with central floral bouquets, petals in red morocco inlays, top edge gilt, gilt turn-ins with more leafy tools, stamp-signed by Zaehnsdorf and WITH THEIR EXHIBITION STAMP on rear pastedown (spine slightly sunned).

FIRST EDITION.

$400 - 600

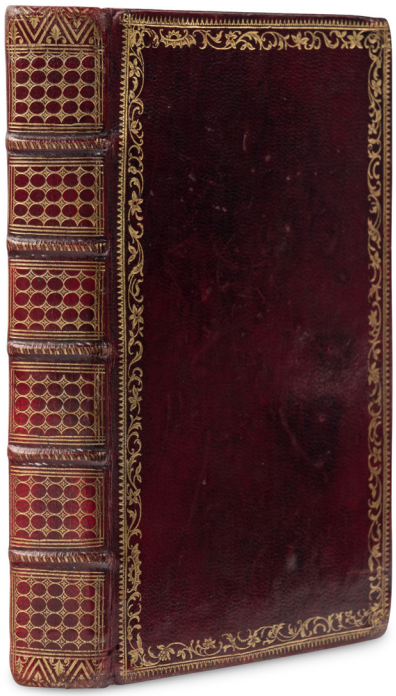


46
BOCCACCI, Giovanni (1313-1375). *Il Decameron*. Amsterdam: [Elzevir], 1665.

One volume in 2, 12mo (140 x 76 mm). Title-page printed in red and black with woodcut globe device. 18th-century red morocco, covers with thrice gilt frames, spines in 7 compartments, morocco lettering-pieces gilt in 2, others with central floral devices, all edges gilt, unsigned but attributed to Derome (spine slightly darkened with some wear at ends). *Provenance*: Early notation and unidentified signature on title-page and on sig. T; penciled notation "Derome binding".

A reprint of the Giunta edition of 1527, the work of several humanists who collated Delfino's 1516 edition against important manuscript copies, including the important Mannelli copy made in 1382, and which superseded all previous editions. Second issue, with the first line of the preface reading "Gl'amatori della lingua Toscana." Brunet I:1002; Willems 1349.

$400 - 600



47
[BOOK OF COMMON PRAYER, English]. *The Book of Common Prayer*... [*Bound with*:] STERNHOLD, Thomas and JOHN HOPKINS. *The Whole Book of Psalms, Collected into English Metre*. Cambridge: J. Baskerville and B. Dod, 1762; Birmingham: John Baskerville, 1762.

2 works in one volume, 12mo (167 x 100 mm). Title-page to the first work a cancellans, with lozenge and star printed slip pasted over price. (Some very minor spotting, but fresh overall.) IN A FINE CONTEMPORARY MOROCCO BINDING elegantly gilt, covers with dogtooth roll border surrounding wider floral rule border, spine in 6 compartments with 5 raised bands, compartments with repeating rows of a small tool creating a lattice effect within triple fillet border, raised bands gilt, board edges and turn-ins gilt, edges gilt (some slight rubbing, a few very tiny worm tracks on upper cover). *Provenance*: Hannah Hill (neat stencilled ownership inscription on front flyleaf: "Hanna Hill her Book January 5 1775").

Fourth Baskerville edition of the *Book of Common Prayer*, the only edition issued as a duodecimo. IN A VERY FINE CONTEMPORARY BINDING. After pursuing work as a writing master and cutting letters for gravestones, Baskerville began cutting type and printing books. Ever the innovator, he introduced improvements to printing presses, ink and paper treatment, and introduced new processes for cutting type and making paper. The overall effect of the "calligraphic type, the density of the ink, the excellence of the presswork, the smoothness and gloss of the paper -- all these elements work in harmony in a design" (*DNB*).

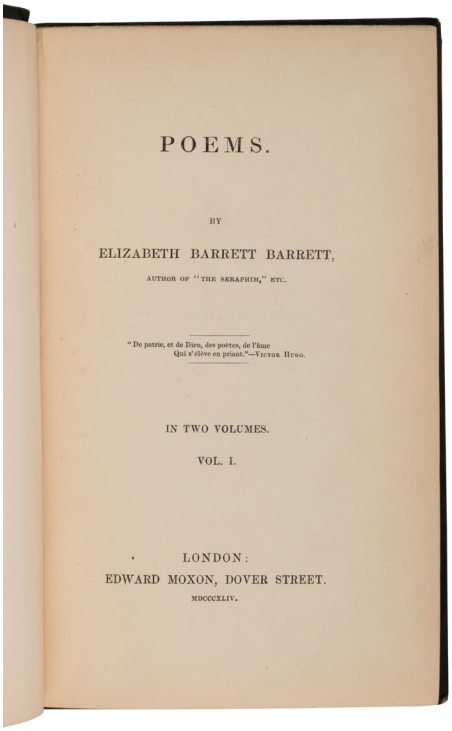
$600 - 800

48
[BOOK OF COMMON PRAYER, in English]. *The Book of Common Prayer....according to the use of the Church of England*. Cambridge and London: Printed by C. J. Clay & Sons, William Clowes and Sons, n.d. [ca. 1890].

Small 8vo (140 x 85mm). Contemporary vellum with ONLAID, MOLDED AND PAINTED DESIGN BY THE ROYAL SCHOOL OF ART NEEDLEWORK, upper cover with raised bronze frame surrounding a painting of two angels in blue robes, one with molded bronze wings and nimbus, the other with gilt wings and halo, onlaid lettering "Gloria in Excelsis Deo" above them, lower cover with painted and gilt seraph, smooth spine with blue and gold painted bands with wings gilt-lettered, edges gilt. (Some slight rubbing, several tiny chips to raised border and angel wings, paint and gilt a bit dulled).

A RARE EXAMPLE OF A BINDING BY THE ROYAL SCHOOL OF ART NEEDLEWORK. Founded in 1872, the Royal School of Art Needlework later became closely linked with the Arts & Crafts movement, commissioning designs from the leading figures of the aesthetic movement, including William Morris, Edward Burne-Jones, Walter and Thomas Crane, Gertrude Jekyll, and others. The Royal School began commissioning painted bindings such as these in 1888. According to Tidcombe, the designs were "very attractive, but the books will not take much handling, and many examples show signs of some of the paint, especially tee gold, wearing off. This vulnerability is almost certainly the reason why painted vellum bindings virtually ceased to be produced about 1898."

$400 - 600



POEMS.

BY

ELIZABETH BARRETT BARRETT,

AUTHOR OF "THE SERAPHIM," ETC.

"De patrie, et de Dieu, des poètes, de l'âme
Qui s'élève en priant."—VICTOR HUGO.

IN TWO VOLUMES.

VOL. I.

LONDON:
EDWARD MOXON, DOVER STREET.
MDCCCXLIV.

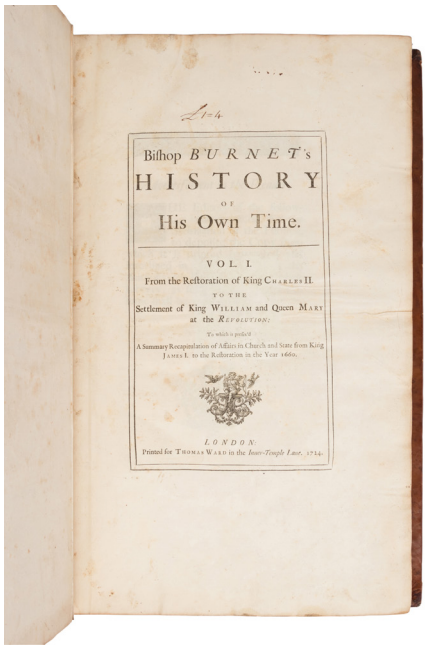
49
BROWNING, Elizabeth Barrett (1806-1861). *Poems.* London: Edward Moxon, 1844.

2 volumes, 8vo. Original green cloth [Carter binding B, second priority] framed and embossed in blind, spines gilt-lettered (spines darkened, some splitting and chipping at spine ends); cloth chemise and slipcase. *Provenance*: Contemporary gift inscription dated 1847.

FIRST EDITION, EARLY IMPRESSION, with the following points: Vol. 1, p. [1] measures 8.0 cm from direction line to the fly title (first impression); lines 11-12 p.141 read "...let the flood/Of your salt scorn dash on me!" (first impression); Vol. 2, pp.160, 163 correctly numbered (first impression); p.275 with the words "THE END" (second impression). Barrett's Poems were "so highly regarded, that when Wordsworth died in 1850, her name was widely canvassed as his most appropriate successor as Poet Laureate..." (Oxford Companion of English Literature, 1985). Barnes EB5; Carter, pp.95-96; Hayward 239; Wise/Ashley pp.94-95.

[*With*:] BROWNING. *Poems Before Congress*. London: Chapman and Hall, 1860. Half-title; 1p. advertisements at end. Later dark plum morocco gilt, stamp-signed by Alfred Matthews; slipcase. FIRST EDITION.

$400 - 600



Bishop BURNET's
HISTORY
OF
His Own Time.

VOL. I.
From the Restoration of King CHARLES II.
TO THE
Settlement of King WILLIAM and Queen MARY
at the REVOLUTION:
To which is prefix'd
A Summary Recapitulation of Affairs in Church and State from King JAMES I. to the Restoration in the Year 1660.

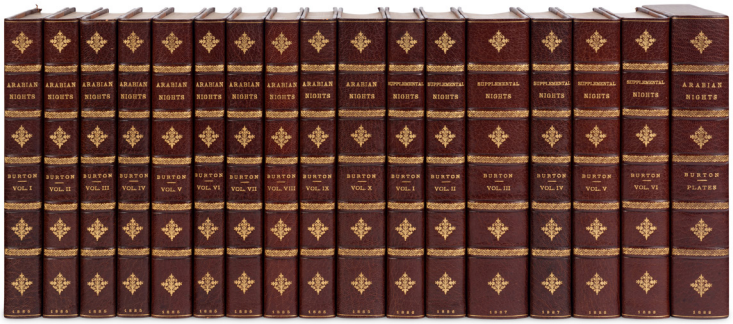
LONDON:
Printed for THOMAS WARD in the Inner-Temple Lane. 1724.

50
BURNET, Gilbert, Bishop (1643-1715). *History of His Own Time*. London: Printed for Thomas Ward, 1724.

2 volumes, folio (460 x 290 mm). Title printed within double rule border, woodcut headpieces, initials and devices. (A few tiny wormholes in upper margin of vol. II.) Contemporary panelled calf (joints just starting). *Provenance*: Thomas Hamilton, 6th Earl of Haddington (armorial bookplate on verso of title-page, annotations, see below).

FIRST EDITION, LARGE-PAPER COPY, of Burnet's *History*, which Samuel Johnson called "very entertaining. The style, indeed, is mere chit-chat. I do not believe that Burnet intentionally lied; but he was so much prejudiced, that he took no pains to find out the truth. He was like a man who resolves to regulate his time by a certain watch; but will not inquire whether the watch is right or not." With a manuscript note on the verso of the title-page of vol. II in the hand of Burnet's son: "The original manuscript of both Volumes of this History will be deposited in the Cotton library by J. Burnet." The Earl of Haddington is listed on in vol. II as a subscriber to a large-paper copy, and the present copy includes a marginal bracket on p. 460 in vol. II noting a passage that discusses the "Earls of Hadington," presumably in Thomas Hamilton, 6th Earl of Haddington's hand. Lowndes p.320. A FINE ASSOCIATION.

$800 - 1,200



51
BURTON, Richard Francis, Sir (1821-1890), translator. *The Book of the Thousand Nights and a Night.* [And:] *Supplemental Nights.* Benares: The Kamashastra Society for Private Subscribers Only, 1885-1888.

16 volumes, 8vo. 20th century half crushed morocco, spines in 6 compartments with 5 raised bands gilt, top edges gilt (very light rubbing, light soiling to page edges). *Provenance*: Armorial bookplate.

LIMITED FIRST EDITION, one of 1,000 copies. *The Thousand Nights and a Night* is the only complete English translation to date of a collection of Middle Eastern and South Asian folk tales compiled during the Islamic Golden Age. Due to the erotic nature of Burton's translation, the first English edition was initially printed in a run of 1,000 copies for "Private Subscribers Only" as a means of circumventing Victorian England obscenity laws. As a layer of extra security, Burton had the book's place of publication listed as Benares (a city in India) despite it having been printed in London by the Scottish firm of Miller & Richard. Penzer p.114-116.

[*With*]: WOOD, Stephen L. illustrator. *One Hundred Illustrations to Captain Sir Richard Burton's Translation of The Arabian Nights from Original Paintings*. London: Pickering and Chatto, 1900. 8vo. 98 (of 100) plates with tissue guards (toning, light wear). Loose as issued; folding chemise and uniform slipcase. Penzer p.125

$500 - 700

52
BYRON, George Gordon Noel, Lord (1788-1824). *Don Juan*. London: Thomas Davison [Cantos I-V], 1822, 1821, John Hunt [Cantos VI-XVI], 1823-1824.

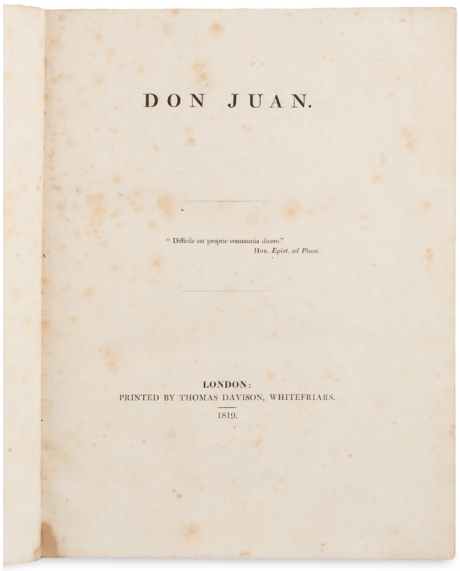
6 volumes, 8vo (215 x 133 mm). Section titles to each Canto. (Lacking advert leaves vols. II, III, IV, and VI, lacking title-page vol. V, some minor spotting.) Uniformly bound in 19th-century calf gilt, spines elaborately gilt, black morocco lettering-pieces gilt. *Provenance*: John Joseph Tanner (armorial bookplates).

FIRST EDITION of Cantos III-XVI, a "new edtion" of Cantos I-II. In an 1821 letter, Percy Bysshe Shelley told Byron of his "wonder and delight" at the poem, which "carries with it at once the stamp of originality and defiance of imitation. Nothing has ever been written like it in English, nor, if I may venture to prophesy, will there be, unless carrying upon it the mark of a secondary and borrowed light.... You are building up a drama such as England has not yet seen, and the task is sufficiently noble and worthy of you." Tinker 571 (Cantos III-XVI); Wise *Byron* pp.64-67 (Cantos III-XVI).

[*Uniformly bound with*:] BYRON. *Marino Faliero, Doge of Venice*... London: John Murray, 1821. 8vo. Half-title. FIRST EDITION, second issue with the speech on p.151 in 7 lines. Wise *Byron* p.71. -- *Sardanapalus*... London: John Murray, 1821. 8vo. Half-title. FIRST EDITION, FIRST ISSUE, with only the word "Sardanapalus" on the first fly title. -- BYRON. *The Works of Lord Byron*. London: John Murray, 1823-1825. 7 volumes, 8vo. Engraved portrait frontispiece. FIRST EDITION of Byron's collected works, most volumes published the year before Byron's death.

[*Also with*:] BYRON. *Don Juan*. [Cantos I-II]. London: Thomas Davison, 1819. Quarto (280 x 221 mm). Half-title, section titles. (Some staining and spotting.) Disbound (backstrip present). FIRST EDITION, LARGE-PAPER ISSUE, one of 1,500 or so copies thus. -- BYRON. *Don Juan*. [Cantos I-II]. London; Thomas Davison, 1819. Half-title, section titles. (Some minor spotting.) ORIGINAL DRAB BOARDS, printed label on spine (some wear, some losses to spine ends). FIRST OCTAVO EDITION IN ORIGINAL BOARDS. -- Together 6 works in 17 volumes.

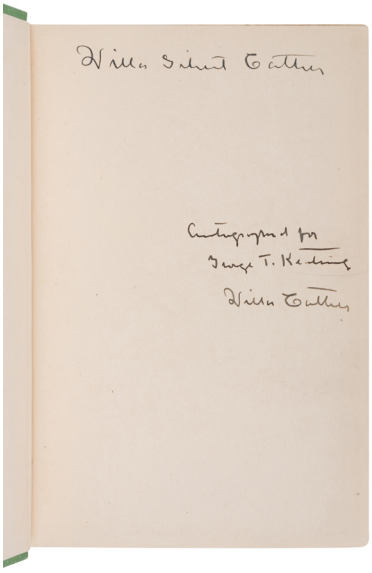
$2,000 - 3,000



DON JUAN.

"Difficile est proprie communia dicere."
Hor. *Epist. ad Pisos.*

LONDON:
PRINTED BY THOMAS DAVISON, WHITEFRIARS.
1819.



53
CATHER, Willa (1873-1947). *Youth and the Bright Medusa*. New York: Alfred A. Knopf, 1920.

8vo. Original green cloth stamped in blue, untrimmed top edge (a few small faint smudges to covers); cloth chemise and morocco-backed slipcase. *Provenance*: George T. Keating (1892-1976), bibliophile and collector of Joseph Conrad (inscription from the author); armorial bookplate on pastedown.

FIRST EDITION, LIMITED ISSUE, ONE OF ONLY 35 LARGE-PAPER COPIES SIGNED BY CATHER on the front free endpaper as issued. ADDITIONALLY INSCRIBED BELOW BY CATHER to George T. Keating. *Youth and the Bright Medusa* was the first of Cather's books to be published by Knopf, who would remain her publisher thereafter. Around that time it was his practice, with some of his most prominent authors to produce these severely limited, unnumbered, signed issues, most of which were not for sale. The large-paper copies were 8mm taller than the trade issue, otherwise they are identical. Crane A10.a.i.

$1,000 - 1,500

54
[CHILDREN'S BOOKS & ILLUSTRATION]. GA'G, Wanda (1893-1946). *Millions of Cats*. New York: Jersey Printing Company for Coward-McCann, 1928.

Oblong 8vo. Numerous illustrations by the author. Original pictorial boards; ORIGINAL DUST JACKET (light edgewear, small chip near head of spine).

FIRST EDITION, FIRST ISSUE with the Jersey City imprint on copyright but in a second issue dust jacket (blurbs on rear panel). A high spot of 20th century children's literature which won a Newbery Honor award in 1929, a rare occurrence for a picture book. *Millions of Cats* has remained in print since its initial publication, the oldest American picture book still in print.

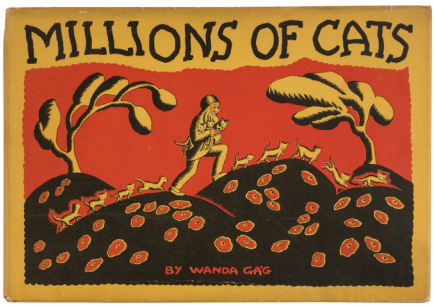
[*With*:] GA'G. *The Funny Thing*. New York: Coward-McCann, 1929. Oblong 8vo. Original pictorial boards; dust jacket. FIRST EDITION.

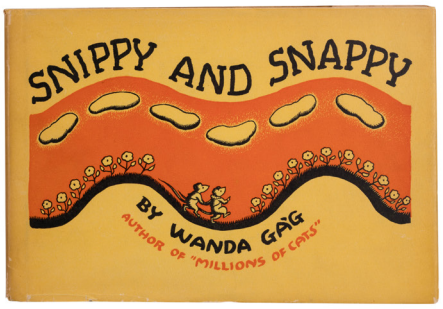
[*With*:] GA'G. *Snippy and Snappy*. New York: Coward-McCann, 1931. Oblong 8vo. Original pictorial boards; dust jacket. FIRST EDITION.

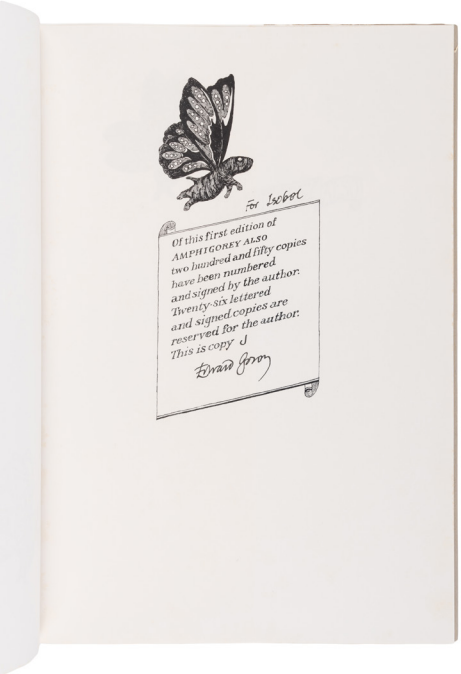
Together, 3 works in 3 volumes, ALL IN THE ORIGINAL DUST JACKETS.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600





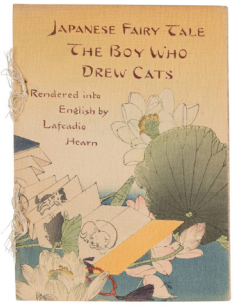


55
[CHILDREN'S BOOKS & ILLUSTRATION]. GOREY, Edward (1925-2000). *Amphigorey Also*. New York: Congdon and Weed, 1983.

4to. Numerous illustrations by Gorey. Original pictorial boards; original dust jacket (price-clipped, spine very lightly sunned); publisher's slipcase.

FIRST EDITION, LIMITED ISSUE, letter J of 26 lettered copies reserved for the author, SIGNED BY GOREY, from a total edition of 276. This copy is inscribed "For Isobel" on the limitation. Isobel was presumably the Isobel that was the dedicatee of his book *The Water Flowers*.

$400 - 600

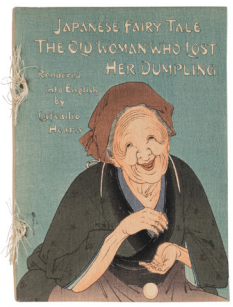


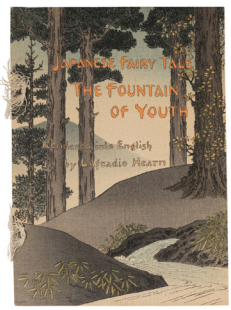
56
[CHILDREN'S BOOKS & ILLUSTRATION]. HEARN, Lafcaido (1850-1904). *Japanese Fairy Tale Series*. Tokyo: T. Hasegawa, 1898-1925.

5 volumes, 8vo, all large-paper format, comprising: *The Boy Who Drew Cats*. 1898. FIRST EDITION. BAL 7930 (Intermediate printing B [no priority], but with p. 21 present). -- *The Goblin Spider*. 1899. FIRST EDITION. BAL 7932 (colophon printed in both Japanese and English, [BAL presumed earliest printing]). -- *The Old Woman Who Lost Her Dumpling*. 1902. BAL 7937 (later printing). -- *Chin Chin Kobakam*. 1903. BAL 7939 (later printing with the colophon on inner front of the wrapper). -- *The Fountain of Youth*. 1925. Second printing. BAL 7975 (printing A [no priority]).

Together, 5 works in 5 volumes, all 8vo, all in original crepe paper wrappers, stabbed and sewn, publisher's folding chemise with bone clasps and printed cover label (spine sunned), condition generally fine.

$400 - 600





57
[CHILDREN'S BOOKS & ILLUSTRATION]. LANG, Andrew (1844-1912). [The Fairy Books]. London: Longmans, Green, and Co., 1889-1910.

12 volumes, 8vo. Numerous illustrations by H.J. Ford, Lancelot Speed, and others. Original pictorial cloth in various colors stamped in gilt (some spines sunned, light wear at ends). *Provenance*: Uma Hardy (contemporary gift inscriptions in several volumes).

A COMPLETE FIRST EDITION SET OF THE FAIRY BOOKS, comprising: *The Blue Fairy Book*. 1889. -- *The Red Fairy Book*. 1890. -- *The Green Fairy Books*. 1892. -- *The Yellow Fairy Book*. 1894. -- *The Pink Fairy Book*. 1897. -- *The Grey Fairy Book*. 1900. -- *The Violet Fairy Book*. 1902. -- *The Crimson Fairy Book*. 1903. -- *The Brown Fairy Book*. 1904. -- *The Orange Fairy Book*. 1906. -- *The Olive Fairy Book*. 1907. -- *The Lilac Fairy Book*. 1910.

Between 1889 and 1918, Lang, a Scottish poet and novelist, compiled and edited twelve fairy books, although much of the translation work was done by his wife and other contributors. Each book is named after a color, and includes stories from various cultures and traditions, such as European, Asian, and African folklore. Lang's *Fairy Books* helped revive interest in the world of fairies and have played a significant role in preserving and popularizing many classic fairy tales for English-speaking audiences. *Osborne Collection* I, pp.34-36, and II, p.604.

$1,000 - 1,500

58
[CHILDREN'S BOOKS & ILLUSTRATION] -- [PEEPSHOW]. *Teleorama No. 1*. Vienna: Heinrich Friedrich Műller, 1825.

Oblong 16mo (expands by paper bellow to approximately 660 mm). Accordion-folding peepshow with six cut-out panels depicting the Austrian countryside against a final back-drop of a large country estate; publisher's paper slipcase with color pictorial label; folding case.

THE FIRST PAPER PEEPSHOW. "Paper peepshows or teleoramas were first published in the 1820s by a German book and art seller called Heinrich Friedrich Műller. His concept owes much to 18th century optical curios, such as the cosmoramas which were built into gallery walls or the cumbersome boîtes d'optique, which were large, wooden boxes with multiple scenes. In contrast to their predecessors, Műller's teleoramas were small and primarily constructed from paper and cloth. They consisted of staggered paper panels which were connected at the sides by flexible material bellows. The front and back boards of the peepshow pulled apart, to reveal a concertina structure and the diminishing paper panels created an effect of receding perspective, which lead the viewer's gaze towards the back scene" (Victoria and Albert Museum Collections). Hyde, *Paper Peepshows*, Cat. 1 (this copy a variant).

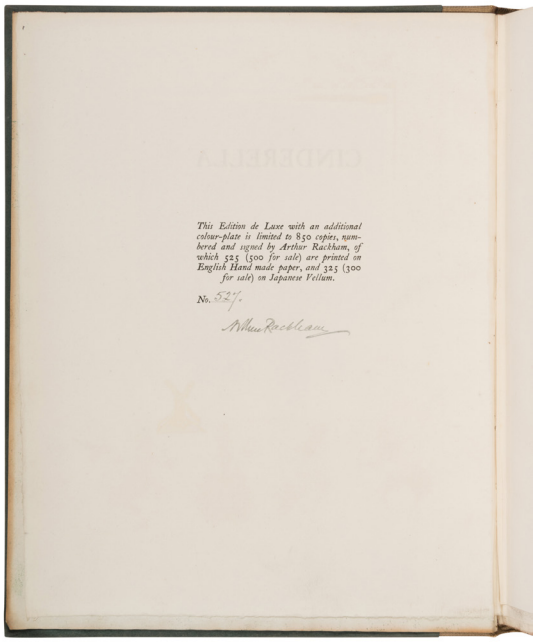
$500 - 700

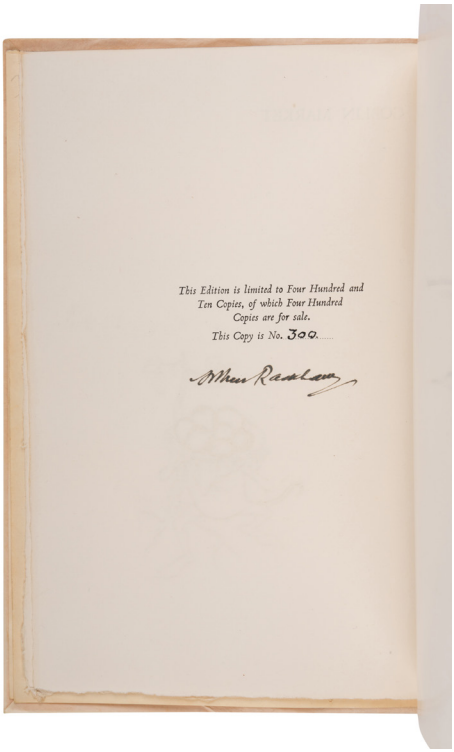
59
[CHILDREN'S BOOKS & ILLUSTRATION] -- [RACKHAM, Arthur (1867-1939), illustrator]. EVANS, Charles Seddon (1883-1944). *Cinderella*. London and Philadelphia: William Heinemann and J.B. Lippincott Co., 1919.

4to. Color-printed frontispiece plate tipped to mount within color-printed pictorial border, numerous illustrations by Rackham. Original buckram-backed green paper boards, upper cover with printed paper label, top edge gilt, others uncut; half-morocco slipcase.

LIMITED EDITION, number 527 of 525 copies of the "Edition de Luxe" printed on English hand made paper (500 of which are for sale), out of a total edition of 850, SIGNED BY RACKHAM, with the additional color-printed plate by Rackham not present in the trade editions. *Cinderella* contains Rackham's characteristic silhouette images, exemplifying his post-World War I style. Latimore & Haskell, pp.49-50; Riall, p.134.

$400 - 600





60
[CHILDREN'S BOOKS & ILLUSTRATION] -- [RACKHAM, Arthur (1867-1939), illustrator]. ROSSETTI, Christina (1830-1894). *Goblin Market.* London: George G. Harrap & Co., 1933.

8vo. Title printed in green and black, 4 color-printed plates and numerous illustrations by Rackham. Original limp vellum gilt, top edge gilt, others uncut; publisher's board slipcase with printed label.

LIMITED EDITION, number 300 of 410 copies, SIGNED BY RACKHAM, of which 400 are for sale. Rackham's dark and fantastical images match the tone of temptation and salvation in Rossetti's narrative poem. Latimore & Haskell, p.69; Riall, p.179.

$400 - 600

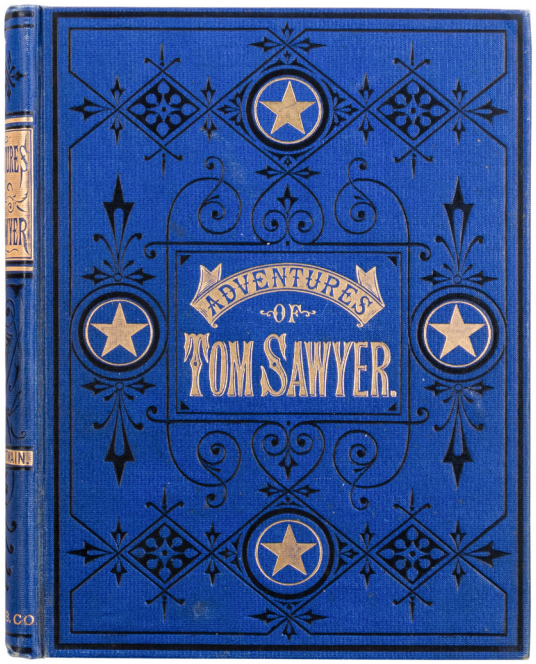
61
[CHILDREN'S BOOKS & ILLUSTRATION]. RAY, Tom (1919-2010). Original drawing of The Grinch from the film *Dr. Seuss' How the Grinch Stole Christmas!* 1966.

10 1/2 x 12 1/2". Graphite and colored pencil on animation paper of a smiling Grinch preparing to slide down a chimney. *Provenance*: Acquired Profiles in History, 29 June 2016, lot 1783.

INSCRIBED BY TOM RAY, "...as he climed [sic]/to the roof."

Tom Ray began his career in 1937 under the tutelage of legendary animator Tex Avery at Warner Bros. Cartoons; it was here that he met up-and-coming animator Chuck Jones. Over a career spanning seven decades Ray worked on hundreds of *Merrie Melodies, Looney Tunes,* and *Tom and Jerry* shorts, as well as Walt Disney's *Bambi* and *The Incredible Mr. Limpet.* After convincing Theodore Geisel ("Dr. Seuss") to allow him to make a television film based on *How the Grinch Stole Christmas!,* Chuck Jones set to putting together a team of his best animators to work on the project, with Tom Ray being one of his first recruits. The cartoon special was a great success, with special praise heaped upon the work of the animation team.

$2,000 - 3,000



62
CLEMENS, Samuel L. ("Mark Twain") (1835-1910). *The Adventures of Tom Sawyer*. Hartford: American Publishing Company, 1876.

8vo. Wood engraved frontispiece and numerous illustrations in text by True Williams and others; 4pp. publisher's advertisements at end. (A few small stains to a couple of text leaves.) Original blue cloth, blocked in gilt and black, peach endpapers, gilt edges (a touch of rubbing at spine ends and fore-corners, front joint slightly skewed); cloth chemise and slipcase. *Provenance*: Eugene Grosman (bookplate); old ownership erasure on front free endpaper.

ONE OF ONLY 748 COPIES WITH GILT EDGES (see BAL).

FIRST AMERICAN EDITION, FIRST PRINTING, printed on wove paper, versos of half-title and preface blank, first state of "THE" in the half-title (1/16" high). "The irresponsibility, the love of odd adventure, and the sense of natural justice as opposed to the village code, which characterize the heroes of this book and its sequel Huckleberry Finn, presented a sharp contrast to the Sunday School or rags-to-riches literature which was then the common fare doled out to children... these books let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys" (*Grolier American* 79). A VERY BRIGHT COPY. BAL 3369; Johnson p.27; *Peter Parley to Penrod 43*.

Selections from the Library of Dr. John Talbot Gernon

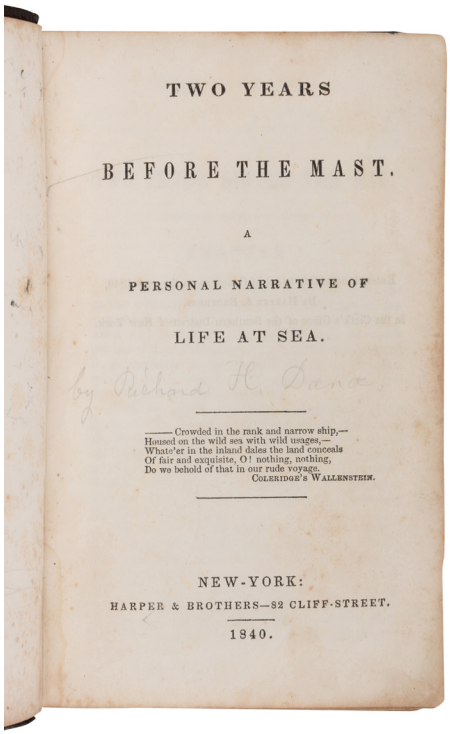
$4,000 - 6,000

63
COMBE, William (1742-1823). *The English Dance of Death.* London: J. Diggens; R. Ackermann's Repository of Arts 1815-1816

2 volumes, 8vo (229 x 140 mm). Hand-colored aquatint frontispiece and title (vol. I), 72 hand-colored aquatint plates after Rowlandson (occasional very light spotting, soiling.) Later red morocco gilt, top edges gilt, others uncut, stamp-signed by W. Root & Son (very light rubbing, light offsetting to endpapers). *Provenance:* Armorial bookplate on the front free endpaper of each volume.

FIRST EDITION. *The English Dance of Death* was originally issued in 24 monthly parts, having been born from the success of Rowlandson and Combe's previous collaboration, *The Tour of Dr Syntax.* Abbey *Life*, 263; Tooley 411; Prideaux, pp.306-307; Ray 35; Martin Hardie, pp.171-172.

$500 - 700


TWO YEARS

BEFORE THE MAST.

A

PERSONAL NARRATIVE OF

LIFE AT SEA.

by Richard H. Dana

——— Crowded in the rank and narrow ship,—
Housed on the wild sea with wild usages,—
Whate'er in the inland dales the land conceals
Of fair and exquisite, O! nothing, nothing,
Do we behold of that in our rude voyage.
COLERIDGE'S WALLENSTEIN.

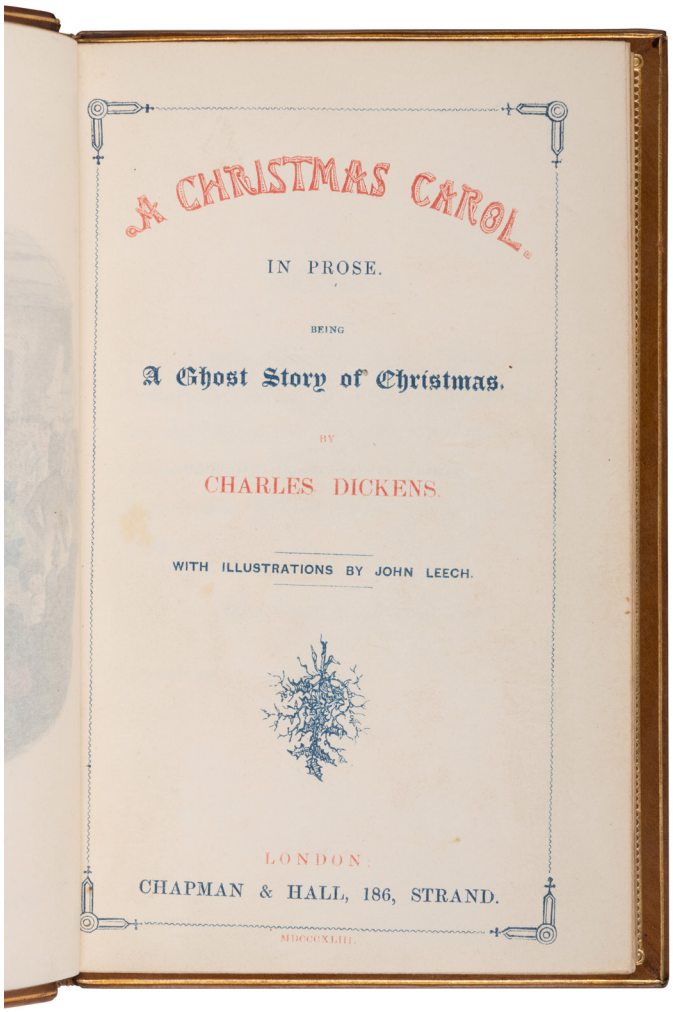
NEW-YORK:
HARPER & BROTHERS—82 CLIFF-STREET.
1840.

64
DANA, Richard Henry (1815-1882). *Two Years Before the Mast. A Personal Narrative of Life at Sea*. New York: Harper & Brothers, 1840.

12mo. (Spotting.) Original brown cloth [BAL binding A, no priority], spine stamped in gilt (spine leaned, splitting to joints with old repair to front, spine ends worn). *Provenance*: E.L. Barnes (early ownership signature).

FIRST EDITION, second issue, without the tittle over the "i" in the word "in" on copyright page and the broken running head on p.9. "If not the most widely read book on California, certainly this ranks extremely high on such a list. The author sailed up and down the California coast, trading for hides, from January 1835, until May 1836. He possessed not only extraordinary keen powers of observation but a fine facility for expressing his ideas in writing, which makes this volume an excellent and very readable record of his experiences" (*Zamorano Eighty*). BAL 4434; Graff 998; Howes D49; *Zamorano Eighty*, 26.

$400 - 600



65
DICKENS, Charles (1812-1870). [Christmas Books]. London, 1843-1848.

5 works in 5 volumes, 8vo (165 x 102 mm). Uniformly bound in crushed tan morocco, upper covers with central devices of mistletoes and others designs within, gilt frames with cornerpiece devices, spines in 6 compartments with 5 raised bands, olive and red morocco lettering-pieces gilt in 2, others gilt, all edges gilt, STAMP-SIGNED BY SANGOSKI & SUTCLIFFE (some rubbing to spines); each with original cloth covers retained and bound at rears; slipcase.

A COMPLETE SET OF THE CHRISTMAS BOOKS. ALL FIRST EDITIONS, comprising:

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: [Bradbury and Evans for] Chapman & Hall, 1843. Half-title printed in blue, title printed in red and blue, verso printed in blue. Hand-colored etched frontispiece and 3 plates by and after John Leech, 4 woodcut illustrations by W. J. Linton after Leech; 2-pp. publisher's ads at rear. FIRST EDITION, FIRST ISSUE with the uncorrected "Stave 1" as the first chapter heading, the balance of the text uncorrected. FIRST ISSUE COVERS RETAINED (brown cloth stamped in gilt with gilt titling inside a central gilt wreath framed in a blind tooled foliage border) with the closest interval between blind-stamping left margin and left extremity of gilt wreath measuring 14 mm and with unbroken "D" in Dickens.

The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In. London: [Bradbury and Evans for:] Chapman & Hall, 1845 [but 1844]. Half-title, frontispiece, additional vignette title. FIRST EDITION, second state vignette title-page with "Chapman & Hall" printed outside the cloud.

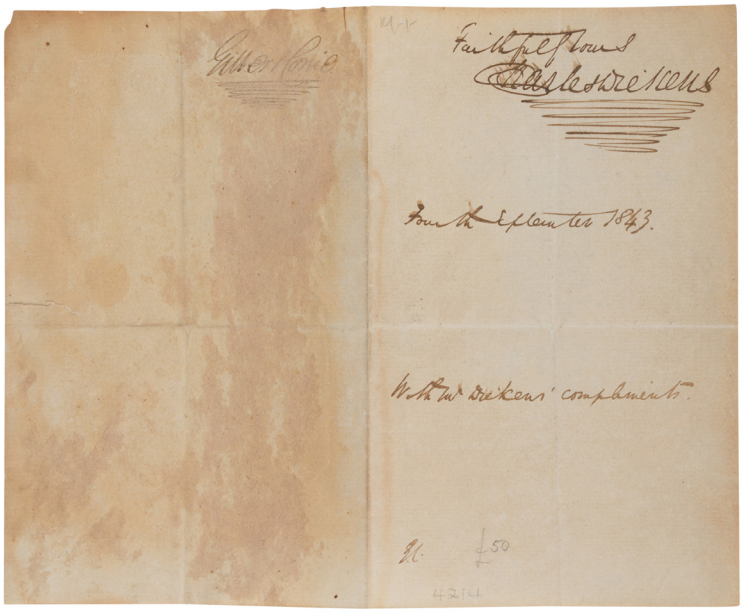
The Cricket on the Hearth. A Fairy Tale of Home. London: Bradbury & Evans for the Author, 1846 [but 1845]. Half-title, frontispiece, additional vignette title; 2pp. publisher's ads. FIRST EDITION, second state with the three-line italic heading for *Oliver Twist* on [p.1] of the publisher's ads.

The Battle of Life. A Love Story. London: Bradbury and Evans, 1846. Half-title, frontispiece, additional vignette title. FIRST EDITION, third state vignette title-page (Todd D, Eckel 3).

The Haunted Man and the Ghost's Bargain. A Fancy for Christmas-Time. London: Bradbury & Evans, 1848. Frontispiece, additional vignette title. FIRST EDITION of Dickens' last Christmas Book.

A Christmas Carol is regarded as Dickens' most widely read novel and considered to be "the greatest Christmas book ever written in any language" (Eckel p.116), selling more than 6000 copies in the few days leading up to Christmas. The work was extravagantly costly as Dickens for the first time (and incidentally his last) used color in the title-page and etchings as he wanted to make the book a beautiful gift and to be a celebration of the Christmas spirit. After the initial success, Dickens continued the series throughout the 1840s, maintaining "the Carol" philosophy to "strike a sledgehammer blow" for the poor, uneducated, and repressed. Eckel pp.110-125; Smith II:4-6, 8-9.

$4,000 - 6,000

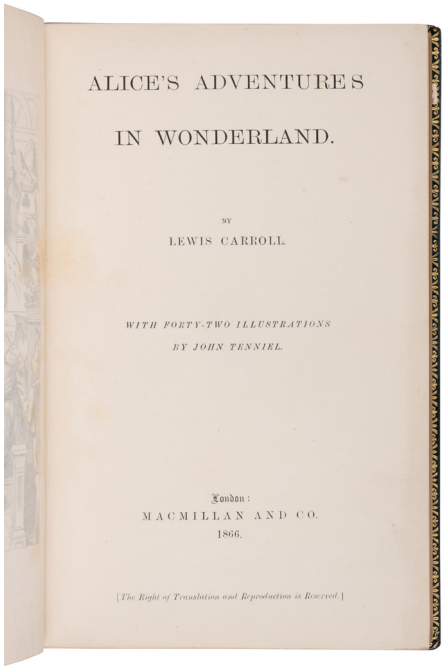


66
DICKENS, Charles (1812-1870). Autograph sentiment signed ("Charles Dickens"), ca 1843.

2 pp. on bifolium (184 x 114 mm), toning.

INSCRIBED BY CHARLES DICKENS, "Faithfully yours" with additional notation in secretarial hand, "Fourth September 1843 / With Dickens' compliments."

$400 - 600



ALICE'S ADVENTURES

IN WONDERLAND.

BY

LEWIS CARROLL.

WITH FORTY-TWO ILLUSTRATIONS

BY JOHN TENNIEL.

London:

MACMILLAN AND CO.

1866.

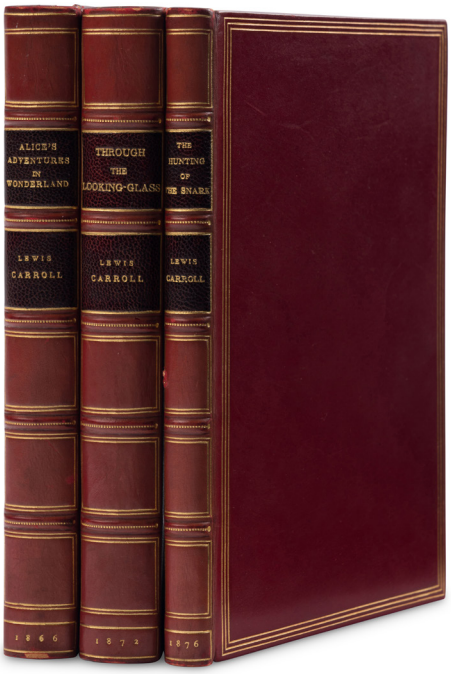
[*The Right of Translation and Reproduction is Reserved.*]

67
DODGSON, Charles Lutwidge ("Lewis Carroll") (1832-1898). *Alice's Adventures in Wonderland*. London: Macmillan and Co., 1866 [1865].

8vo. Half-title, with 42 illustrations by John Tenniel. (A few very occasional light spots.) 20th-century navy levant morocco, spine in 6 compartments with 5 raised bands, gilt-lettering in one, all edges gilt (spine a touch sunned); slipcase. *Provenance*: armorial bookplate on pastedown.

SECOND EDITION (i.e. FIRST AUTHORIZED EDITION), or the first published English edition, earliest state with the inverted "S" in the last line of the Contents page. For this new edition published November 1865 (but dated 1866 for the Christmas market) the book was re-set by the printer Richard Clay from a copy of the suppressed 1865 *Alice*, forming the basis for all future Macmillan editions. Green, *Lewis Carroll* pp.46-56; Grolier *Children's One Hundred*, 35; Lovett 3; *PMM* 354 (note); Williams 10; Williams-Madan-Green-Crutch 46.

$1,000 - 1,500



68
DODGSON, Charles Lutwidge ("Lewis Carroll") (1832-1898). *Alice's Adventures in Wonderland*. London: Macmillan and Co., 1866 [1865].

8vo. Half-title, with 42 illustrations by John Tenniel. *Provenance*: armorial bookplate on pastedown.

SECOND EDITION (i.e. FIRST AUTHORIZED EDITION), or the first published English edition, earliest state with the inverted "S" in the last line of the Contents page. For this new edition published November 1865 (but dated 1866 for the Christmas market) the book was re-set by the printer Richard Clay from a copy of the suppressed 1865 *Alice*, forming the basis for all future Macmillan editions. Green, *Lewis Carroll* pp.46-56; Grolier *Children's One Hundred*, 35; Lovett 3; *PMM* 354 (note); Williams 10; Williams-Madan-Green-Crutch 46.

[*With*:] DODGSON. *Through the Looking-Glass, and What Alice Found There*. London: Macmillan and Co., 1872 [1871]. 8vo. Half-title, one-page publisher's ad for Dodgson's works on Q1v; frontispiece and illustrations by John Tenniel. *Provenance*: James Beeby (ownership signature dated August 1872); armorial bookplate on pastedown. FIRST EDITION, FIRST STATE of p.21, with the misprint "wade" for "wabe" in the second line of the poem "Jabberwocky", and with the pagination for page 95 and page 98 (no priority). Lovett 13; Williams-Madan-Green-Crutch 84.

[*With*:] DODGSON. *The Hunting of the Snark*. London: Macmillan and Co., 1876. 8vo. Half-title, 9 plates by Henry Holiday; 1p. publisher's advertisement at end. *Provenance*: armorial bookplate on pastedown. FIRST EDITION, FIRST ISSUE with "Baker" for "Banker" on p.83. Williams-Madan-Green-Crutch 115

Together, 3 works in 3 volumes, all uniformly bound in early 20th-century red calf gilt, all edges gilt, stamp-signed by Zaehnsdorf, original cloth bound in at the end of each work. A FINE, UNIFORMLY-BOUND SET OF THE FIRST EDITIONS OF DODGSON'S MOST CELEBRATED BOOKS.

$3,000 - 4,000

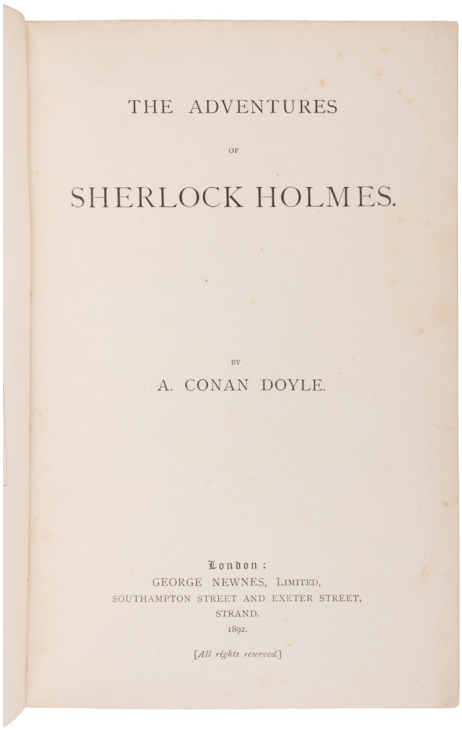
69
[DOYLE, Arthur Conan (1859-1930), contributor]. *The Strand Magazine.* Volumes 1-23. London: George Newnes, 1891-1902.

23 volumes, large 8vo. Numerous illustrations by Sidney Paget. (Some spotting.) Original light blue pictorial cloth stamped in black, spines stamped in gilt and black, some with gilt edges (a few spines darkened, some light rubbing at spine ends and fore-corners).

A CONSECUTIVE RUN OF *THE STRAND MAGAZINE*, CONTAINING MANY FIRST APPEARANCES OF THE SHERLOCK HOLMES STORIES; includes all of the stories that would later be collected in book form in *The Adventures of Sherlock Holmes* and *The Memoirs of Sherlock Holmes*. Volume XXIII contains the entire novel, *The Hound of the Baskervilles*. H.G. Wells also makes an appearance with "The Stolen Body" and "The First Men in the Moon." Although Sherlock Holmes had already been introduced to the public in "A Study in Scarlet" and "The Sign of Four", it was not until his appearance in *The Strand* that he gained both unprecedented popularity and visual identity (thanks to Sidney Paget, who was also the first to portray him with a deerstalker cap). The first story that Doyle submitted to *The Strand*, "A Scandal in Bohemia" appeared in July 1891 (vol. I). "Today it is impossible to think of *The Strand* without thinking of Sherlock Holmes, and difficult to think of Sherlock Holmes without thinking of *The Strand*" (Loren D. Estleman).

Selections from the Library of Dr. John Talbot Gernon

$600 - 800



THE ADVENTURES

OF

SHERLOCK HOLMES.

BY

A. CONAN DOYLE.

London:
GEORGE NEWNES, LIMITED,
SOUTHAMPTON STREET AND EXETER STREET,
STRAND.
1892.

[*All rights reserved.*]

70
DOYLE, Arthur Conan (1859-1930). *The Adventures of Sherlock Holmes*. London: George Newnes, 1892.

8vo. Half-title; numerous illustrations in the text by Sidney Paget. Early 20th-century blue calf gilt, spine in 6 compartments with 5 raised bands, morocco lettering-pieces gilt in 2, all edges gilt; FIRST STATE original light blue cloth with no street-sign text bound in at end. *Provenance*: Talbot (armorial bookplate).

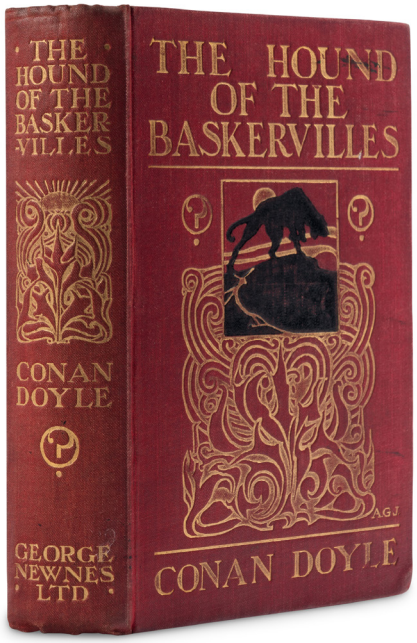
"Rarely has a character so quickly established itself on the popular imagination as did Sherlock Holmes in the latter half of 1891" (Green & Gibson)."

FIRST EDITION, FIRST STATE with "Violent Hunter" for "Violet Hunter" on p.317. *The Adventures of Sherlock Holmes* was the first collection of Holmes stories to be published, following closely upon the phenomenal success of the series in the *Strand Magazine*. Green and Gibson A10a, De Waal 520; *Queen's Quorum* 16.

[*With*:] DOYLE. *The Memoirs of Sherlock Holmes*. London: George Newnes, 1894. 8vo. Half-title; frontispiece and illustrations in the text by Sidney Paget. (Some very light spotting.) Early 20th-century blue calf gilt as above; original dark blue cloth bound in at end. *Provenance*: Talbot (armorial bookplate). FIRST EDITION. Green and Gibson A14a; De Waal 596.

Selections from the Library of Dr. John Talbot Gernon

$1,500 - 2,500



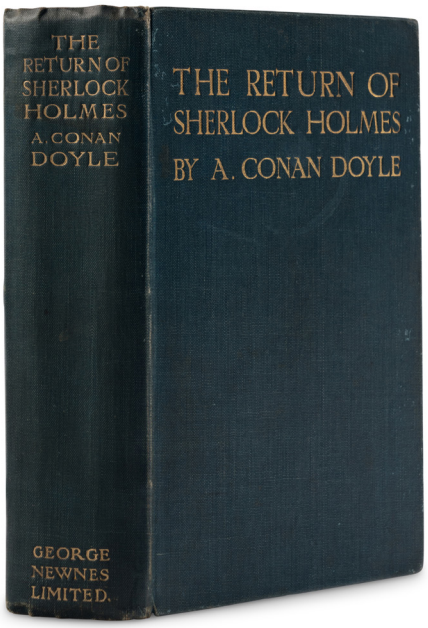
71
DOYLE, Arthur Conan (1859-1930). *The Hound of the Baskervilles*. London: George Newnes, Limited, 1902.

8vo. Frontispiece and 15 illustrations by Sidney Paget. Original red pictorial cloth stamped in gilt and black (hinges tender, spine lightly sunned, a few faint spots of rubbing). *Provenance*: W.H. Smith & Son (embossed stamp); John Talbot Gernon (morocco book label).

FIRST EDITION, with the misprints found in all subsequent printings (these were never corrected; see Green & Gibson note). *The Hound of the Baskervilles* marked the return of Sherlock Holmes after his disappearance over Reichenbach Falls in "The Final Problem," published in 1893, which Doyle described as the "inevitable relapse after repentance." De Waal 87; Green & Gibson, A26a.

Selections from the Library of Dr. John Talbot Gernon

$800 - 1,200



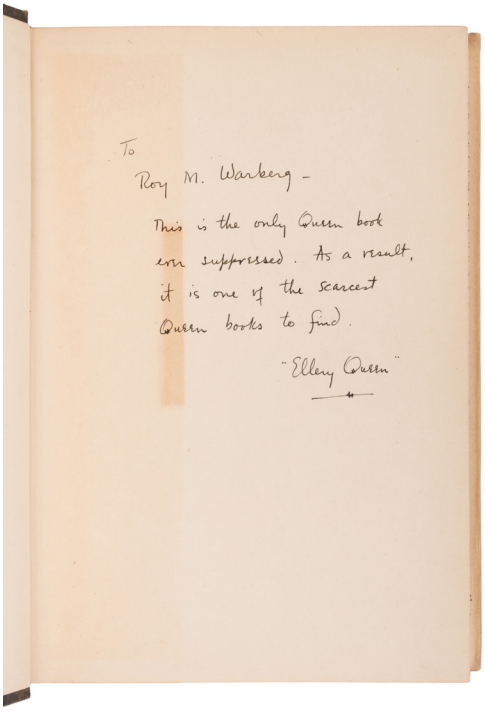
72
DOYLE, Arthur Conan (1859-1930). *The Return of Sherlock Holmes*. London: George Newnes, 1905.

8vo. 16 plates including frontispiece by Sidney Paget. Original gilt-lettered grey-blue cloth (spine a bit darkened, a few spots of light wear to upper cover, rear hinge just starting). *Provenance*: Annie Taylor (ownership signature dated 1905?); John Talbot Gernon (morocco book label).

FIRST EDITION featuring a collection of thirteen Sherlock Holmes stories originally published in the *Strand Magazine* and *Collier's*. De Waal 625; Green and Gibson A29a. A Haycraft-Queen Cornerstone.

Selections from the Library of Dr. John Talbot Gernon

$600 - 800


To
Roy M. Warberg -
This is the only Queen book
ever suppressed. As a result,
it is one of the scarcest
Queen books to find.
"Ellery Queen"

73
[DANNAY, Frederick and Manfred BENNINGTON as:] QUEEN, Ellery. *The Misadventures of Sherlock Holmes*. Boston: Little, Brown and Company, 1944.

8vo. Frontispiece by Frederick Dorr Steele. Original black cloth stamped in orange-red, top edge stained red; original pictorial dust jacket (rear panel toned, some light edgewear, mainly at spine ends). *Provenance*: Roy Warberg (recipient of author's inscription); John Talbot Gernon (morocco book label).

FIRST EDITION. INSCRIBED BY "ELLERY QUEEN" in the hand of editor Frederick Dannay: "To Roy Warberg, This is the only Queen book ever suppressed. As a result, it is one of the scarcest Queen books to find. 'Ellery Queen'." A famous Sherlock Holmes pastiche that includes 33 fictional stories featuring "Holmlock Shears", "Shamrock Jones", "Picklock Holes", "Sherlaw Kombs"; several of which are by Mark Twain, Agatha Christie, and Bret Harte. Before release, Adrian Conan Doyle forced this book to be suppressed for infringing on his copyright. Nevertheless, it was one of three blockbuster books issued within ten days in 1944. De Waal C22910.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600

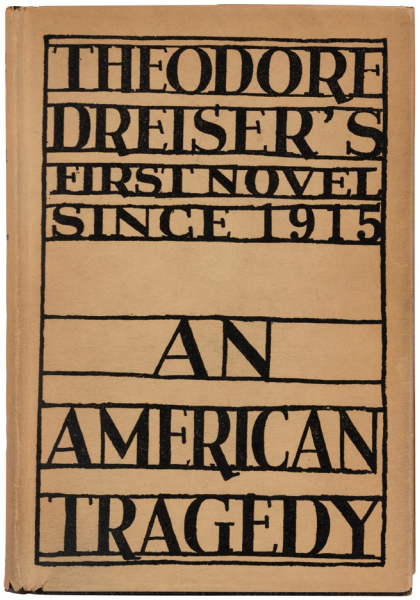
74
DREISER, Theodore (1871-1945). *An American Tragedy*. New York: Boni & Liveright, 1925.

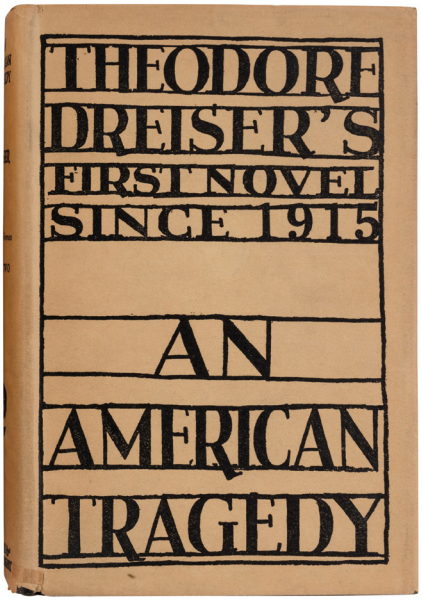
2 volumes, 8vo. Original black cloth (light rubbing to spines); original dust jackets (some chipping to edges); publisher's slipcase (light rubbing, toning, some chipping to edges).

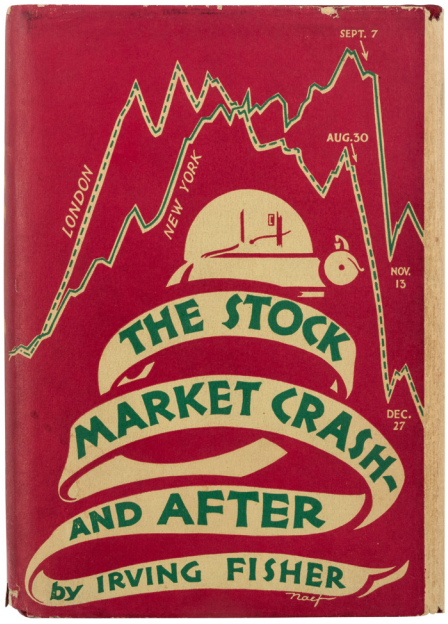
FIRST EDITION, FIRST ISSUE, with Boni & Liveright imprint. *An American Tragedy* was banned in Boston and in Nazi Germany over sexual content, abortion, and murder; in the 1930 Massachusetts obscenity trial Clarence Darrow argued in the book's defense that "You can't make all the literature in this world for the benefit of three year-old children...We cannot print all our literature for the weak-minded and very immature." Blanck 152.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600







75
[ECONOMICS]. FISHER, Irving (1867-1947). *The Stock Market Crash - and After*. New York: MacMillan, 1930.

8vo. Frontispiece chart, a few charts in text. Original red cloth, spine gilt-lettered (covers very slightly bowed at edges); original pictorial dust jacket (some light soiling and staining, a few tiny chips, small portion of foot of spine panel torn away affecting publisher's imprint); quarter green morocco folding case gilt.

FIRST EDITION. Prior to the 1929 stock market crash, Irving Fisher believed that stock prices had reached a permanently high plateau. His perspective changed drastically post-crash, and his understanding of the market displayed in *The Stock Market Crash* helped salvage his reputation. His ultimate outlook was positive: he placed faith in Hoover's leadership abilities and believed that America would adopt wise banking policies and gold control, but by 1931, the United States had fallen into the depths of a great depression. RARE IN THE ORIGINAL DUST JACKET.

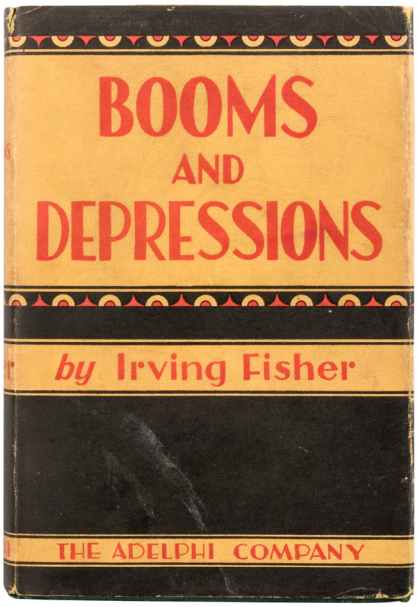
$800 - 1,200

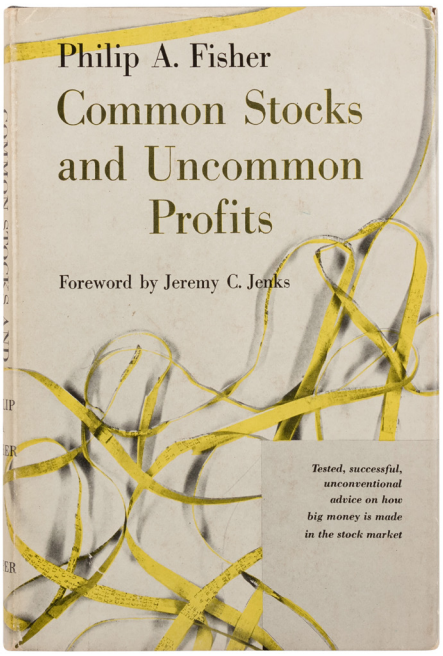
76
[ECONOMICS]. FISHER, Irving (1867-1947). *Booms and Depressions. Some First Principles*. New York: Adelphi, 1932.

8vo. Original green cloth lettered in yellow on spine (some very slight bubbling along joint); original unclipped unrestored dust jacket (some soiling, slight rubbing to edges, short crease at head of spine panel); quarter green morocco folding case gilt.

FIRST EDITION of Fisher's work, which "grew out of an invitation to speak on the Depression of 1929-32 before the American Association for the Advancement of Science [on] Jan. 1, 1932. The vast field of 'business cycles' is one on which I had scarcely ever entered before, and I had never attempted to analyze it as a whole. The scope of the present work is restricted, for the most part, to the role of nine main factors, not because they cover the whole subject, but because they include what seem to me to be the outstanding influences in the present, as well as in most, if not all, other major depressions" (Preface, p.vii). IN THE SCARCE ORIGINAL DUST JACKET.

$800 - 1,200





77
[ECONOMICS]. FISHER, Philip A. (1907-2004). *Common Stocks and Uncommon Profits*. New York: Harper & Brothers, [1958].

8vo. Original black cloth-backed grey boards gilt (some very faint spotting to edge of text block and front pastedown); original pictorial dust jacket (price-clipped, some slight rubbing to folds, a few tiny chips); quarter green morocco folding case gilt. *Provenance*: bookseller's ticket on rear pastedown.

FIRST EDITION, later printing, with code "F-H" on copyright page. *Common Stocks and Uncommon Profits*, Fisher's first book, was the first investment book to make the *New York Times* bestseller list; it is still considered "one of the best investment books of all time" according to James K. Glassman of the *National Review*. Fisher believed in long-term investing and was an advocate for studying the company rather than the stock, and he provided a 15-point checklist of questions to ask about a company when considering an investment strategy.

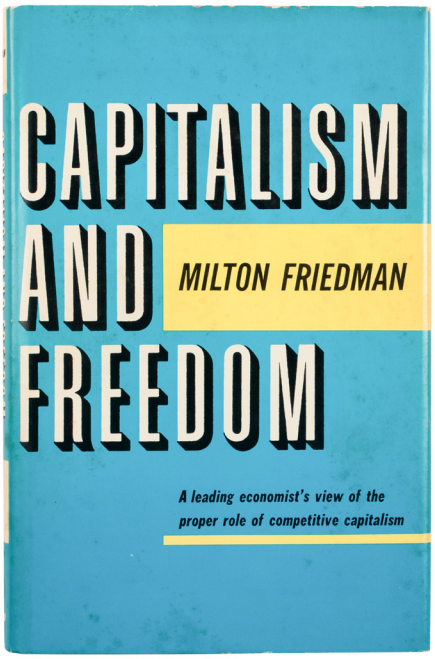
$200 - 300

78
[ECONOMICS]. FISHER, Philip A. (1907-2004). *Conservative Investors Sleep Well*. Evanston and San Francisco: Harper &
Row, 1975.

8vo. Original blue cloth-backed black boards, spine lettered in black (a few tiny spots on edge of text block); original unclipped dust jacket (a few small stains and very tiny chips); quarter green morocco folding case gilt.

FIRST EDITION of Fisher's third book, which expounds upon the principles invested in his *Common Stocks & Uncommon Profits* (see previous lot). Philip A. Fisher founded Fisher & Company, and developed an approach to investing based on a company's status as industry leaders. He is considered "one of the seminal figures of modern investment thinking" according to *Forbes*.

$200 - 300



79
[ECONOMICS]. FRIEDMAN, Milton (1912-2006). *Capitalism and Freedom*. Chicago and London: University of Chicago Press, 1962.

8vo. Original blue cloth gilt-lettered (very slight rubbing to a few corners); original dust jacket (a few pale spots, some very slight chipping along top edge); quarter green morocco folding case gilt.

FIRST EDITION of Friedman's work, named as one of *Time Magazine's* All-Time 100 Best Nonfiction Books: "In *Capitalism and Freedom*, published in 1962, Friedman makes his most important contribution to his profession: the argument that the best medicine for curing a recession and stabilizing economies is for a nation's central bank (the Federal Reserve for the U.S.) to be slowly but constantly increasing the amount banks are allowed to lend and therefore increasing the supply of money--but only in brief." The work has sold more than half a million copies and has been translated into eighteen languages.

$1,000 - 1,500

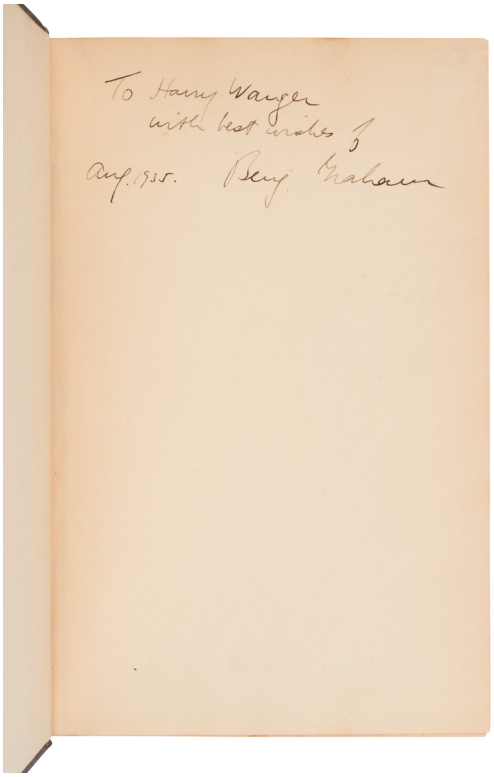
80
[ECONOMICS]. GRAHAM, Benjamin (1894-1976) and David L. DODD (1895-1988). *Security Analysis. Principles and Technique*. New York and London: Whittlesey House, McGraw-Hill, 1934.

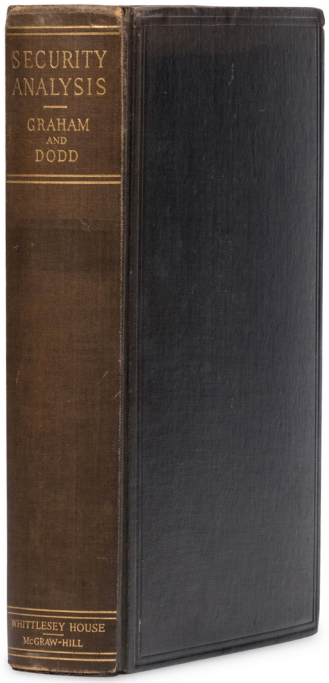
8vo. Half-title, a few charts and diagrams. Original blind-ruled cloth, spine gilt-lettered (a touch of wear to corners and spine ends, spine slightly faded); quarter green morocco folding case gilt.

FIRST EDITION, second printing, INSCRIBED BY BENJAMIN GRAHAM: "To Harry Wanger with best wishes of Benj. Graham Aug.1935." Any impression of the first edition of this influential book on investing is rare; it has been continuously in print since its first publication. Prior to its publication, investors often relied on their intuition; Graham and Dodd's "value-oriented investment" became a disciplined approach to building a financial portfolio.

INSCRIBED COPIES OF THIS INFLUENTIAL WORK ARE RARE AT AUCTION: we trace only three inscribed copies in the last 30 years, including only one other copy of the work inscribed by Graham.

$15,000 - 20,000



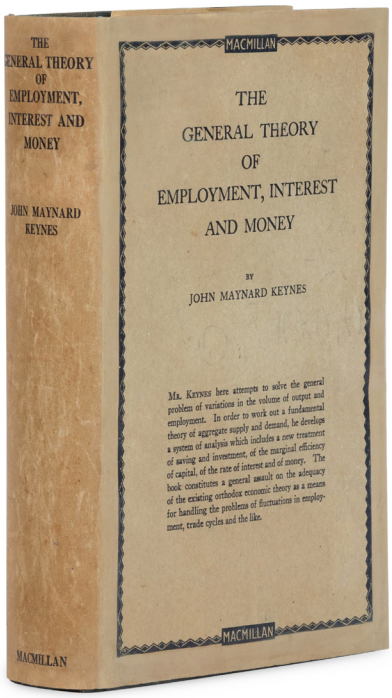


81
[ECONOMICS]. GRAHAM, Benjamin (1894-1976). *The Intelligent Investor*. New York: Harper & Brothers, 1949.

8vo. Original blue cloth gilt-lettered on spine; original dust jacket (a few tiny chips, some light rubbing and short creases); quarter green morocco folding case gilt.

FIRST EDITION OF GRAHAM'S RARE CLASSIC WORK. FIRST PRINTING with code "D-Y" on copyright page. IN THE FIRST ISSUE DUST JACKET with price "$3.50" and "Editor of *Barron's*" on front flap. Following his groundbreaking *Security Analysis* (see previous lot), and motivated by the need for consumer protection and education, Graham "produced a version of his investment text designed for the individual investor... A book of less than half the size of *Security Analysis*, nevertheless it was written with the same clarity and integrity. In it, Graham clearly distinguished between investing and speculating... Graham intended the book for the man on Main Street, but as with his earlier book, Wall Street professionals found it indispensable. Because it was so widely read, the book brought greater visibility, respect, and prestige to the field of security analysis (Lowe, *Benjamin Graham on Value Investing*, p.129-30).

$3,000 - 4,000



82
[ECONOMICS]. KEYNES, John Maynard (1883-1946). *The General Theory of Employment, Interest and Money*. London: Macmillan, 1936.

8vo. Original blue cloth, spine lettered in gilt (minor spotting along top edge); original dust jacket (a bit of expert restoration to folds and extremities, spine panel with slightly soiled); quarter green morocco folding case gilt. *Provenance*: K. S. Venkatoaman, J.C.S. (signature dated 8/6/38).

FIRST EDITION OF THE MOST INFLUENTIAL ECONOMIC TREATISE OF THE 20th CENTURY. "The world-wide slump after 1929 prompted Keynes to attempt an explanation of, and new methods for controlling, the vagaries of the trade-cycle. First in *A Treatise on Money*, 1930, and later in his *General Theory*, he subjected the definitions and theories of the classical school of economics to a penetrating scrutiny and found them seriously inadequate and inaccurate" (*PMM* 423).

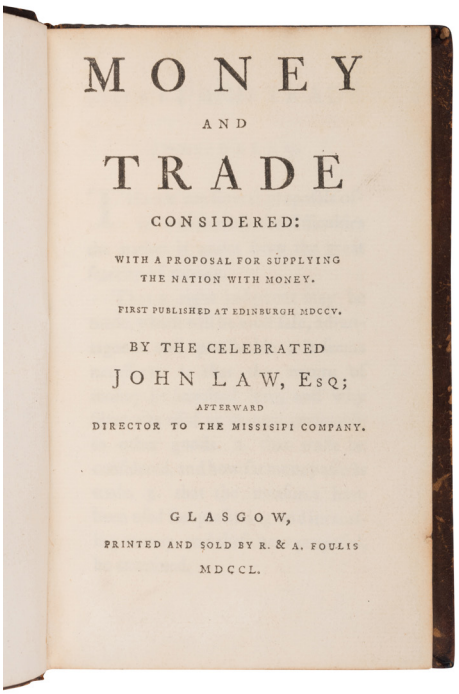
$5,000 - 7,000

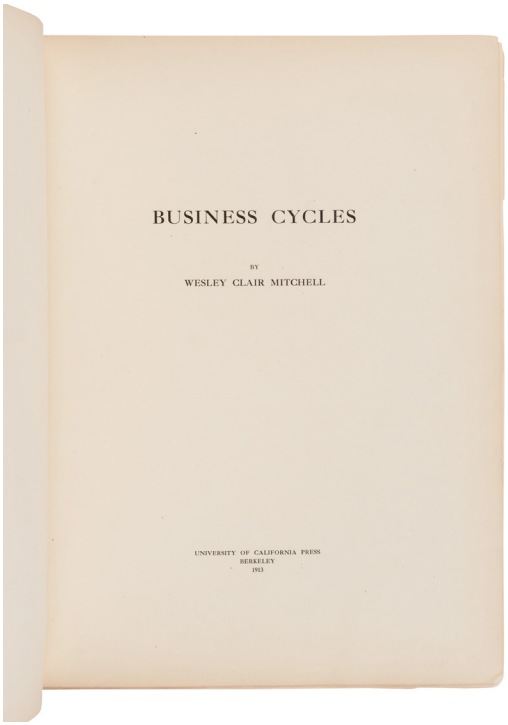
83
[ECONOMICS]. LAW, John (1671-1729). *Money and Trade Considered: with a Proposal for Supplying the Nation with Money*. Glasgow: R. & A. Foulis, 1750.

8vo (152 x 89 mm). 1p. advertisement at end. (Small tear on F2 slightly affecting lettering.) Contemporary speckled calf, twice gilt fillet border, spine in 6 compartments with 5 raised bands, lettering-piece gilt in second, with ruled in gilt (rubbing along joints).

THIRD EDITION. First published anonymously in 1705, Law's work chiefly argued that an expansion of the money supply would lead to an export surplus, which Adam Smith would later denounce. Despite this, "*Money and Trade* is a majestic work towering over the contemporary writings of the early eighteenth century…Law…produced a highly innovating approach to macroeconomic theorizing embracing such new discoveries as: 1) The money-in-advance requirement. 2) The circular flow of income. 3) The further analysis of international inflation in a money supply and money demand framework. 4) The formulation of the law of one price for a small open economy. These are all major theoretical contributions which...entitle Law to consideration as an exceptional monetary theorist" (Murphy, *John Law: Economic Theorist and Policy-Maker*, 1997, p.77). Goldsmiths 8531; Kress 5047.

$800 - 1,200


MONEY
AND
TRADE
CONSIDERED:
WITH A PROPOSAL FOR SUPPLYING
THE NATION WITH MONEY.
FIRST PUBLISHED AT EDINBURGH MDCCV.
BY THE CELEBRATED
JOHN LAW, ESQ;
AFTERWARD
DIRECTOR TO THE MISSISIPI COMPANY.
GLASGOW,
PRINTED AND SOLD BY R. & A. FOULIS
MDCCL.

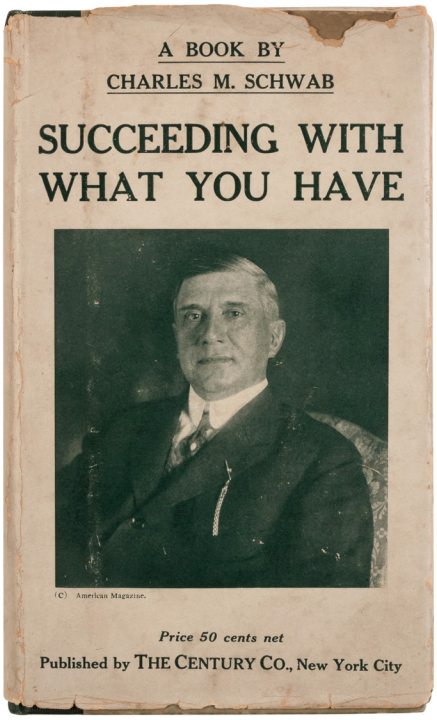

BUSINESS CYCLES
BY
WESLEY CLAIR MITCHELL
UNIVERSITY OF CALIFORNIA PRESS
BERKELEY
1913

84
[ECONOMICS]. MITCHELL, Wesley Clair (1874-1948). *Business Cycles.* Berkeley: University of California Press, 1913.

4to. Contemporary green cloth (some light staining and wear, hinges reinforced, few leaves sprung with light marginal chipping); quarter green morocco folding case gilt *Provenance*: Herbert C. Adler (ownership signature, 1919).

FIRST EDITION of Mitchell's classic work on business cycles. For much of the 19th and early 20th centuries, economic theory rarely employed the use of statistics. Mitchell made "a more self-conscious attempt to make new statistical discovery subserve the evolution of theory... that of the business cycle" (Roll 463). He directed the *National Bureau of Economic Research*, stimulating fresh factual work in all branches of Economics. He perceived the booms and busts of a capitalist economy to be one of the most troubling economic and social problems.

$400 - 600


A BOOK BY
CHARLES M. SCHWAB
SUCCEEDING WITH WHAT YOU HAVE
(C) American Magazine.
Price 50 cents net
Published by THE CENTURY CO., New York City

85
[ECONOMICS]. SCHWAB, Charles Michael (1862-1939. *Succeeding With What You Have*. New York: Century, 1917.

8vo. Frontispiece portrait. Original cloth-backed boards (small stain along top edge of front board); original pictorial dust jacket (some soiling and chipping); quarter green morocco folding case gilt. *Provenance*: Pencil gift inscription on pastedown dated 1917.

FIRST EDITION of Schwab's eight essays on business psychology and how to be proactively successful. Charles M. Schwab started his career as a surveyed for Andrew Carnegie's Edgar Thomson Steel Works, and by age 39 had risen to become President of United States Steel Corp. He left U.S. Steel to take over Bethlehem Steel, which became the second largest steel maker in the United States under his leadership.

$300 - 400

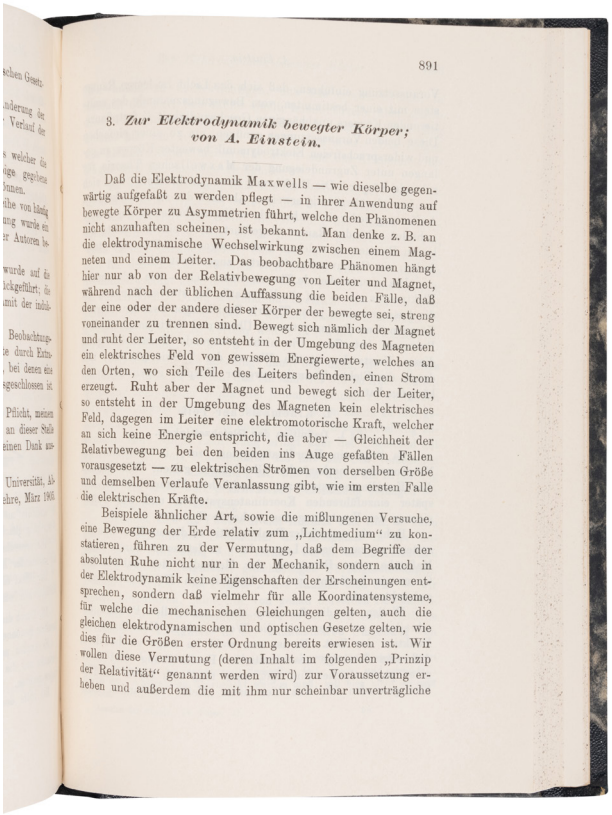
86
EINSTEIN, Albert (1879-1955). “Uber einen die Erzeugung und Verwandlung des Lichtes betreffenden heuristischen Gesichtspunkt.” -- “Uber die von der molekularkinetischen Theorie der Wärme geforderte Bewegung von in ruhenden Flüssig kieten suspendierten Teilchen.” -- “Zur Elektrodynamik bewegter Körper.” In: *Annalen der Physik...* fourth series, vol. 17, pp.132-148, pp.549-560, pp.891-921. Leipzig: Johann Ambrosius Barth, 1905.

8vo. Later half black cloth, paper spine label, speckled edges. *Provenance*: Christian Heuer, book collector (bookplate).

ON PHOTONS, THE ATOM, AND SPECIAL RELATIVITY–THE THREE PARADIGM-SHATTERING PAPERS OF EINSTEIN’S “WONDER YEAR.”

In his first paper on the photon, “Uber einen die Erzeugung und Verwandlung des Lichtes betreffenden heuristischen Gesichtspunkt” (pp.132-148), “Einstein suggested that light be considered a collection of independent particles of energy, which he called ‘light quanta.’ Such a hypothesis, he argued, would provide an answer to the problem of black-body radiation where classical theories had failed... For this paper, and his paper on the photoelectric effect (1906), Einstein was awarded the Nobel Prize in Physics in 1921” (Norman).

Einstein‘s second paper on the Atom “Uber die von der molekularkinetischen Theorie der Warme geforderte Bewegung von in ruhenden Flussigkeiten suspendierten Teilchen” (pp.549-560), provided the first statistical physics analysis of Brownian motion and proved the reality of molecules and their motions. (The French physicist Jean Perrin subsequently used Einstein’s results to experimentally determine the mass, and the dimensions, of atoms, thereby conclusively verifying the atomic theory propounded by John Dalton.) Given the widespread implications and applications of
atomic reality for all levels of material existence, this second paper is understandably Einstein’s most frequently cited work. “[This] paper... helped convince skeptics of the physical reality of molecules” (ibid).



891

3. *Zur Elektrodynamik bewegter Körper;*
von A. Einstein.

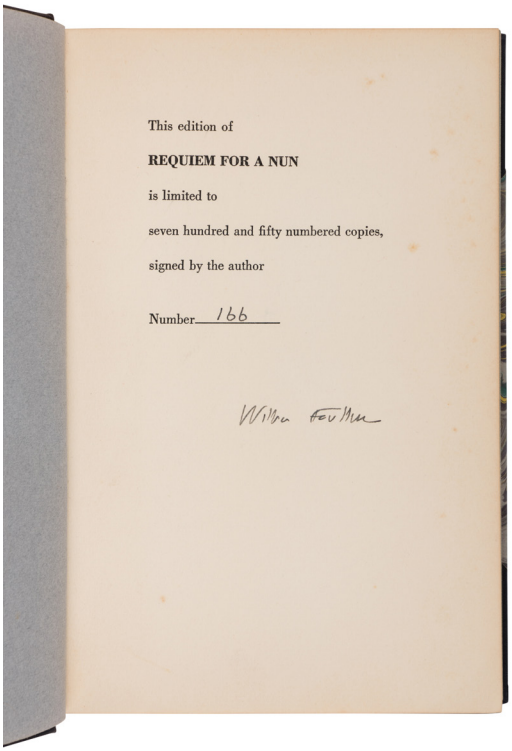
Daß die Elektrodynamik Maxwells — wie dieselbe gegenwärtig aufgefaßt zu werden pflegt — in ihrer Anwendung auf bewegte Körper zu Asymmetrien führt, welche den Phänomenen nicht anzuhaften scheinen, ist bekannt. Man denke z. B. an die elektrodynamische Wechselwirkung zwischen einem Magneten und einem Leiter. Das beobachtbare Phänomen hängt hier nur ab von der Relativbewegung von Leiter und Magnet, während nach der üblichen Auffassung die beiden Fälle, daß der eine oder der andere dieser Körper der bewegte sei, streng voneinander zu trennen sind. Bewegt sich nämlich der Magnet und ruht der Leiter, so entsteht in der Umgebung des Magneten ein elektrisches Feld von gewissem Energiewerte, welches an den Orten, wo sich Teile des Leiters befinden, einen Strom erzeugt. Ruht aber der Magnet und bewegt sich der Leiter, so entsteht in der Umgebung des Magneten kein elektrisches Feld, dagegen im Leiter eine elektromotorische Kraft, welcher an sich keine Energie entspricht, die aber — Gleichheit der Relativbewegung bei den beiden ins Auge gefaßten Fällen vorausgesetzt — zu elektrischen Strömen von derselben Größe und demselben Verlaufe Veranlassung gibt, wie im ersten Falle die elektrischen Kräfte.

Beispiele ähnlicher Art, sowie die mißlungenen Versuche, eine Bewegung der Erde relativ zum „Lichtmedium“ zu konstatieren, führen zu der Vermutung, daß dem Begriffe der absoluten Ruhe nicht nur in der Mechanik, sondern auch in der Elektrodynamik keine Eigenschaften der Erscheinungen entsprechen, sondern daß vielmehr für alle Koordinatensysteme, für welche die mechanischen Gleichungen gelten, auch die gleichen elektrodynamischen und optischen Gesetze gelten, wie dies für die Größen erster Ordnung bereits erwiesen ist. Wir wollen diese Vermutung (deren Inhalt im folgenden „Prinzip der Relativität“ genannt werden wird) zur Voraussetzung erheben und außerdem die mit ihm nur scheinbar unverträgliche

Einstein‘s third, arguably his most important, paper (pp.891-921) “Zur Elektrodynamik bewegter Körper” (“On Electrodynamics of Moving Bodies”), is Einstein’s first published work on Special Relativity, and is arguably the one Einstein paper that has most singularly gripped the popular imagination. Seeking to resolve the seeming incompatibility of Maxwell’s electromagnetic theory and Newtonian mechanics, Einstein here reformulates the laws of mechanics to handle situations dealing with velocities close to light speed. A wide range of common-sense-challenging notions arise from this relativistic reformulation – from length contraction to time dilation (and the famous “twin paradox”, involving the space-traveler moving at light speed who returns to earth as a person younger than when he left) – and very importantly including the equivalence of energy and mass, immortalized in the equation E=mc2. “The electro-dynamics of moving bodies’ was Einstein’s first paper on the subject of special relativity. Two revolutionary conclusions were reached in this paper: first, that all motion was relative to the inertial system in which it was measured; and second, that matter and energy are equivalent. The presentation of these theories, which were proved some years later, constituted nothing less than a radical reinterpretation of the universe, dethroning the Newtonian view which had ruled for over two centuries” (ibid).

Heralding as it does the emergence of Einstein as the greatest physicist of the 20th century, this volume has justly been called (by Max Born) “One of the most remarkable volumes in the whole of scientific literature”. Boni, Russ & Laurence 7, 8, 9; Dibner, *Heralds of Science* 167; Norman 689, 690, 691A; Weil 6, 8, 9.

$10,000 - 15,000



This edition of

REQUIEM FOR A NUN

is limited to

seven hundred and fifty numbered copies,

signed by the author

Number 166

87
FAULKNER, William (1897-1962). *Requiem for a Nun*. New York: Random House, 1951.

8vo. Original half black cloth, marbled boards (spine sunned).

FIRST EDITION, LIMITED ISSUE, number 166 of 750 copies, SIGNED BY FAULKNER. *Requiem for a Nun* is perhaps best-known for its inclusion of one of Faulkner’s most famous lines: “The past is never dead. It’s not even past.” Massey 219; Petersen A32.1a.

$800 - 1,200

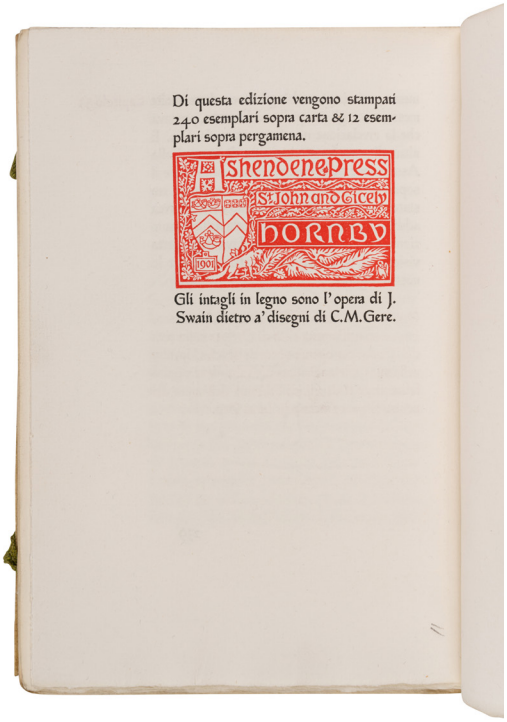
88
[FINE PRESS -- ARION PRESS]. ABOTT, Edwin A. (1836-1926). *Flatland*. Introduction by Ray Bradbury. San Francisco: Arion Press, 1980.

Tall 4to. Initials by Gill Shadow; 14 line drawings and 10 diecuts by Andrew Hoyem. 56 accordion-folded pages in original aluminum covers that sits in a metal frame, hinged with a top latch. *Provenance*: From the collection of Robin and Marsha Garces Williams (sold, PBA Galleries, 5 October 2023, lot 4).

COMEDIAN ROBIN WILLIAM'S COPY OF ONE OF THE MOST UNUSUAL BOOKS EVER PRINTED.

LIMITED EDITION, number 255 of 275 copies, SIGNED BY BRADBURY AND HOYEM. One of the most sought-after books printed by the Arion Press, *Flatland* is the greatest classic of mathematical fiction. The work describes the existence and adventures of a square in a 2-dimensional world, as it encounters geometrical figures of both higher and lower dimensions; and the work is deemed a science-fiction satire of the mores of Victorian England. The Arion Press has very wittily printed the book in an accordion format, such that the entirety of the text folds out to be a single flat 30-foot sheet of paper (like the plane-geometrical citizens of Flatland) and text runs contiguously in columns on both sides of the sheet. Great care has been given to the printing of the text—the entire book was printed by hand, with additional color work applied by hand—and the aluminum binding that houses the book is one of the most famous "publisher's bindings" ever conceived.

$3,500 - 4,500



89
[FINE PRESS -- ASHENDENE PRESS]. FRANCIS, Saint. *I Fioretti del Glorioso Poverello di Cristo di Cristo S. Francesco di Assisi.* London: Ashendene Press, 1922.

8vo. Printed in black and red. 53 wood engravings by Charles M. Gere, cut by J.B. Swain, initials by Graily Hewitt. Original vellum, spine lettered in gilt, green silk ties, uncut; morocco-backed slipcase and chemise.

LIMITED EDITION, one of 240 copies printed in Subiaco type on Batchelor paper. The final text in Italian issued by the Ashendene Press.

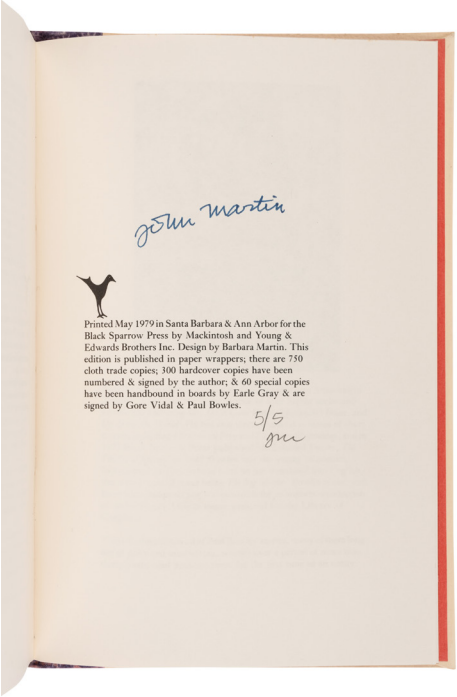
$500 - 700

90
[FINE PRESS -- BEAR PRESS]. WILDE, Oscar (1854-1900). *Die Nachtigall und die Rose. Drei Märchen*. Bayreuth: [Printed by Chr. Scheufele Offizin, Stuttgart, for] Bear Press, 1982.

8vo. Text printed in red and black, 3 initials in gold; 4 original etchings SIGNED AND NUMBERED BY PETER KLITSCH. Publisher's burgundy morocco by Erwin Lehr, upper cover with central gilt rose within a sunken-in panel, top edge gilt, others untrimmed, wide turn-ins gilt; suede slipcase.

LIMITED EDITION, number "I" of "X" copies PRINTED ON VELLUM of a total edition of 220. This third work of the Bear Press includes Wilde's fairy tales "The Nightengale and the Rose," "The Happy Prince," and "The Selfish Giant," which were among Wilde's early successes. The stories' "permanent place in child affections refutes the vulgarism that Wilde's literary reputation arose from his legal notoriety. In all cases [the fairy tales] are on the child's side celebrating the courage and generosity of the poor and vulnerable, while their satire mocks the kind of pomposity and hypocrisy that children can recognize" (*ODNB*). A VERY FINE COPY.

$8,000 - 12,000

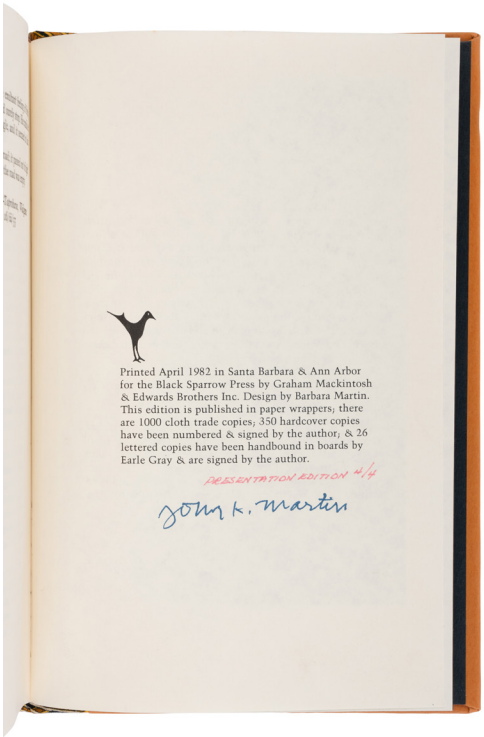


91
[FINE PRESS -- BLACK SPARROW PRESS]. BOWLES, Paul (1910-1999). *Collected Stories 1939-1976*. Santa Barbara: Black Sparrow Press, 1979.

8vo. Original decorative velvet-backed boards, upper cover printed in various colors, printed spine label (spotting to top edge).

FIRST EDITION, LIMITED EDITION, number 5 of 5 PRESENTATION COPIES, signed by the publisher John Martin. This copy is presented to Martin by Bowles with his inscription: "for John Martin who believes in making books beautiful. (You must come and have tea at the Beach Café some day.) All best, Paul B. Tangier 3/x/79."

$500 - 700

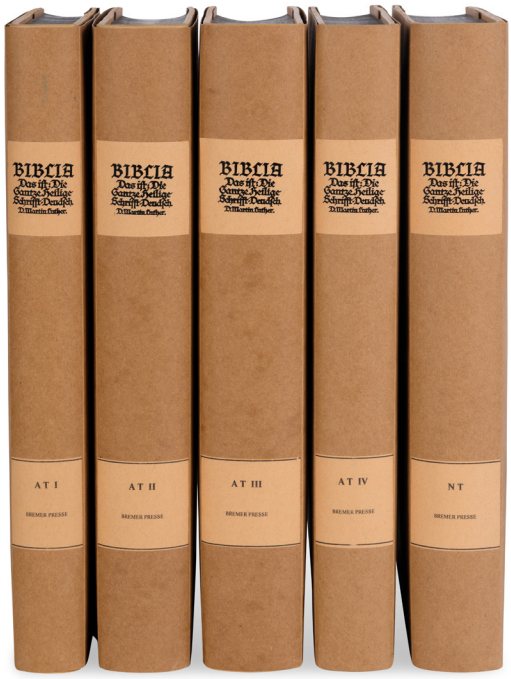


92
[FINE PRESS -- BLACK SPARROW PRESS]. BOWLES, Paul (1910-1999). *The Spider's House*. Santa Barbara: Black Sparrow Press, 1982.

8vo. Original decorative cloth-backed boards, printed label on spine (spotting to top edge).

FIRST EDITION, LIMITED ISSUE, number 4 of 4 PRESENTATION COPIES, signed by the publisher John Martin. This copy is presented by Bowles to Martin: "For John Martin, Greetings from the Third and Fourth Worlds. 'But what was the past of her to which she mattered?' Best, Paul Bowles, Tangier, 9/III/82."

$500 - 700

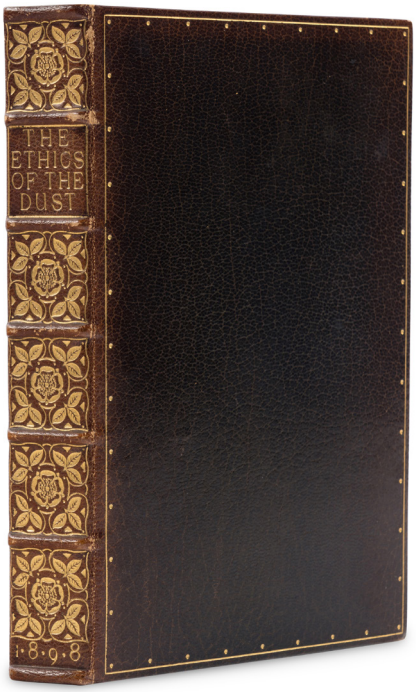


93
[FINE PRESS -- BREMER PRESSE]. *Biblia Das Ist: Die Gantze Heilige Schrifft.* Munich: Bremer Presse, 1926-1928.

5 volumes, folio. IN A VERY FINE TAN MOROCCO BY WERNER G. KIEßIG with upper covers lettered in blind, top edges in black, others untrimmed; original brown dust jackets; marbled paper slipcases (rubbing, partial splits along slipcase edges of volume I).

LIMITED EDITION, number 175 of 365 copies. The Bremer Presse issued their edition of *Biblia Das Ist* to mark the 400th anniversary of the completion of the Lutheran Bible. Founded in 1911 by Willy Wiegand and Ludwig Wolde, the Bremer Presse through most of its existence to this point considered the publication of this work to be their highest goal; The finished product combines the talents of master binder Kießig and type designer Anna Simons to create of what bibliographer Jürgen Eyssen wrote,"a better and more textually reliable re-creation of this national monument is hardly conceivable. Eyssen, 88; Ransom, p. 257.

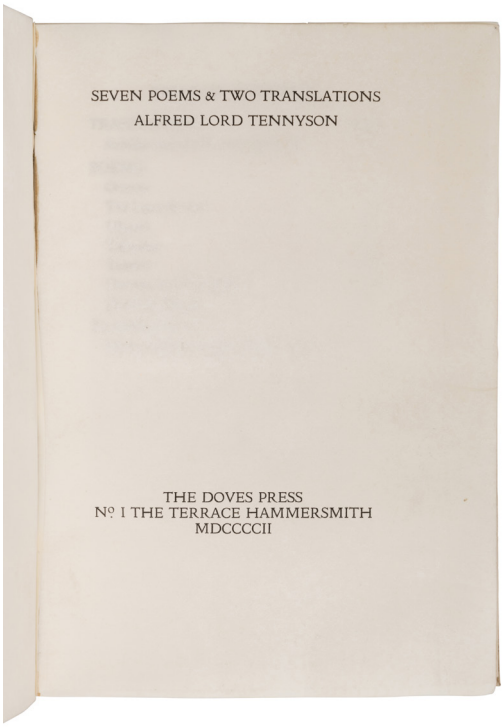
$3,500 - 4,500



94
[FINE PRESS -- DOVES BINDERY]. RUSKIN, John (1819-1900). *The Ethics of the Dust.* London: George Allen, 1898.

8vo. Early 20th-century brown morocco, single gilt fillet border, spine in 6 compartments with 5 raised bands, gilt-lettered in one, the rest with rose and leaf tool, turn-ins gilt, all edges gilt, BY COBDEN-SANDERSON FOR THE DOVES BINDERY, signed on rear turn-in "19 C-S 01" (rubbing at spine edges, spine lightly sunned).

$400 - 600


SEVEN POEMS & TWO TRANSLATIONS
ALFRED LORD TENNYSON

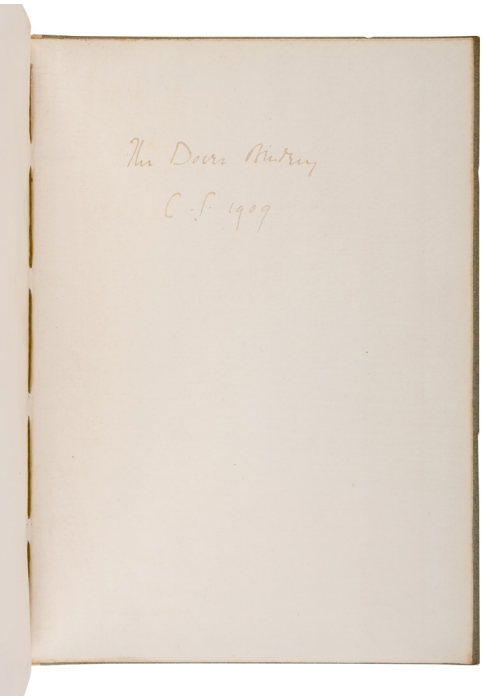
THE DOVES PRESS
Nº I THE TERRACE HAMMERSMITH
MDCCCCII

95
[FINE PRESS -- DOVES PRESS]. TENNYSON, Alfred Lord (1809-1892). *Seven Poems & Two Translations*. Hammersmith: The Doves Press, 1902.

Small 4to. PRINTED ON VELLUM in red and black. Original limp vellum by the Doves Bindery, spine gilt-lettered. *Provenance*: C. S. Ascherson (1877-1945), British shipowner and father of actress Reneé Asherson (bookplate).

LIMITED EDITION, ONE OF 25 COPIES ON VELLUM of a total edition of 350 copies. Works by the Doves Press "completely without ornament or illustration...depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and the perfection of the presswork" (Cage). Thomas J. Cobden-Sanderson was fastidious about the quality of the vellum used, which emphasizes the simple beauty of the type designed by Emery Walker. Tidcombe DP4. A VERY FINE COPY.

$8,000 - 12,000



96
[FINE PRESS -- DOVES PRESS]. SHAKESPEARE, William (1564-1616). *The Tragicall Historie of Hamlet Prince of Denmarke*. Hammersmith: The Doves Press, 1909.

8vo. Printed in red and black, 5-line initial flourished in apple-green by Edward Johnston. Original vellum-backed boards, spine lettered in gilt, by Cobden-Sanderson at the Doves Bindery (extremities lightly sunned).

LIMITED EDITION, one of 265 copies, of which 250 were printed on paper. INSCRIBED BY THE PRINTER AND BINDER, THOMAS JAMES COBDEN-SANDERSON on the rear pastedown: "The Doves Bindery. C.S. 1909." For this edition of *Hamlet*, the text of the second Quarto edition was used with some corrections by Cobden-Sanderson, who also "tried to improve the punctuation" (Tidcombe DP17).

$800 - 1,200

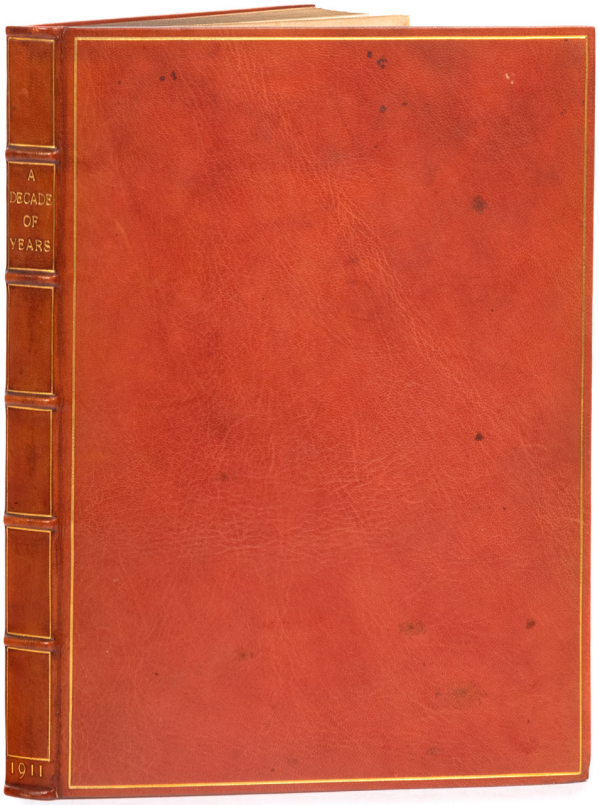
97
[FINE PRESS -- DOVES PRESS & BINDERY]. WORDSWORTH, William (1770-1850). *A Decade of Years*.
Hammersmith: Doves Press, 1911.

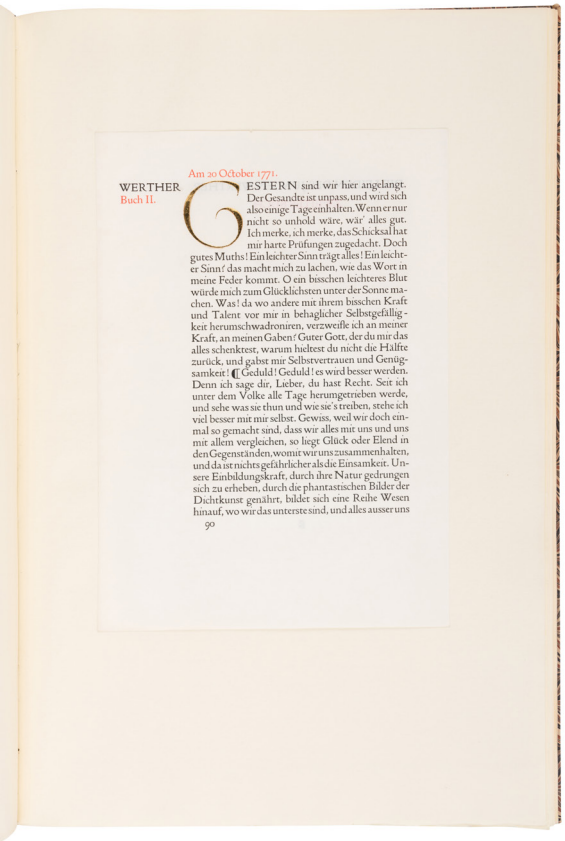
8vo. Text printed in red and black. Contemporary russet crushed morocco with simple gilt fillet border, spine in 6 gilt-ruled compartments with 7 raised bands, gilt-lettered in one, board edges gilt, page edges gilt with gauffered borders BY COBDEN SANDERSON FOR THE DOVES BINDERY, signed on rear turn-in "19 C-S 12" (light sunning to spine, some light offsetting as usual to endpapers, minor imperfections to boards). *Provenance*: Haven O'More (1929-2008), book collector (his bookplate); Previously sold, The Collection of the Garden Ltd., Sotheby's New York, 10 November 1989, lot 266; their description erroneously describes this as a copy on vellum.

THE HAVEN O'MORE COPY.

LIMITED EDITION, one of 200 copies printed on paper. *A Decade of Years* comprises a collection of poems selected by Doves Press founder Thomas-James Cobden-Sanderson, who admired their "cosmic" qualities. According to Doves bibliographer Marianne Tidcombe these poems were "selected...to build one great poem, as Wordsworth himself had intended." Cobden-Sanderson himself would say of the collection that the verses were linked together "in one chain of emotion, rising and falling, expanding and contracting, as is the manner of emotion itself." So passionate was Cobden-Sanderson about the content of *A Decade of Years* that he sent a copy to his friend Bertrand Russell during his six-month imprisonment in 1918 for pacifistic comments he'd published in a weekly newspaper during World War I. Tidcombe DP-25; Tomkinson, p. 56.

$3,500 - 4,500




WERTHER
Buch II.

Am 20 October 1771.

GESTERN sind wir hier angelangt. Der Gesandte ist unpass, und wird sich also einige Tage einhalten. Wenn er nur nicht so unhold wäre, wär' alles gut. Ich merke, ich merke, das Schicksal hat mir harte Prüfungen zugedacht. Doch gutes Muths! Ein leichter Sinn trägt alles! Ein leichter Sinn! das macht mich zu lachen, wie das Wort in meine Feder kommt. O ein bisschen leichteres Blut würde mich zum Glücklichsten unter der Sonne machen. Was! da wo andere mit ihrem bisschen Kraft und Talent vor mir in behaglicher Selbstgefälligkeit herumschwadroniren, verzweiffle ich an meiner Kraft, an meinen Gaben? Guter Gott, der du mir das alles schenktest, warum hiltest du nicht die Hälfte zurück, und gabst mir Selbstvertrauen und Genügsamkeit! ¶ Geduld! Geduld! es wird besser werden. Denn ich sage dir, Lieber, du hast Recht. Seit ich unter dem Volke alle Tage herumgetrieben werde, und sehe was sie thun und wie sie's treiben, stehe ich viel besser mit mir selbst. Gewiss, weil wir doch einmal so gemacht sind, dass wir alles mit uns und uns mit allem vergleichen, so liegt Glück oder Elend in den Gegenständen, womit wir uns zusammenhalten, und da ist nichts gefährlicher als die Einsamkeit. Unsere Einbildungskraft, durch ihre Natur gedrungen sich zu erheben, durch die phantastischen Bilder der Dichtkunst genährt, bildet sich eine Reihe Wesen hinauf, wo wir das unterste sind, und alles ausser uns

90

98
[DOVES PRESS -- LEAF BOOK]. STROUSE, Norman H. (1906-1993) and DREYFUS, John (1918-2002). *C-S, The Master Craftsman*. Harper Woods, MI: [Printed by Leonard F. Bahr at] The Adagio Press, 1969.

Folio. Two original leaves from the Doves Press printed on vellum, one with gilt initial, tipped-in. Mounted photograph of Emery Walker and Thomas-James Cobden-Sanderson printed from original negative tipped-in. Original quarter-vellum.

LIMITED EDITION, letter D of 12 lettered copies containing two vellum leaves and one of 10 with gilt initial. SIGNED BY STROUSE, DREYFUS, AND LEONARD F. BAHR. The Doves Press was founded in 1900 as a joint venture between bookbinder Thomas-James Cobden-Sanderson and engraver Emery Walker, both of whom had been close friends of William Morris. Over time the two men found themselves at odds over how the business should be run, with Cobden-Sanderson becoming increasingly resentful of what he viewed as Walker's lack of engagement with the press's day-to-day operations. Following the completion of the Doves Bible (from which a leaf on vellum is presented here), Walker and Cobden-Sanderson decided to dissolve their partnership under the stipulation that Walker receive the original typeface punches and matrices upon the death of Cobden-Sanderson. Dissatisfied with this arrangement, Cobden-Sanderson over the course of 170 trips from his workshop to a nearby bridge threw the entirety of the Doves punches and matrices into the River Thames.

$2,000 - 3,000

99
[FINE PRESS -- FLORENCE PRESS]. SWINBURNE, Algernon Charles (1837-1909). *Songs Before Sunrise.* London: Printed for the Florence Press by Chatto & Windus, 1909.

4to. IN ABSTRACT BINDING OF MULTI-COLORED MOROCCO BY KERSTIN TINI MUIRA, a wrap-around abstract landscape design of lavender, blue, and white against a black morocco base meant to depict a rolling landscape of hills and trees with waves and tiny dots suggesting sea spray with titles gilt on spine, all edges gilt; leather lined morocco-trimmed chemise with matching slipcase.

LIMITED EDITION, number 240 of 650 copies on paper. The Florence Press was founded by the London publisher Chatto & Windus in 1908 and overseen by Philip Lee Warner with the stated aim of producing "the most beautiful books in the choiciest types." This example was bound by Kerstin Tini Muira, considered to be one of the world's leading contemporary binders. After studying bookbinding techniques in Switzerland, Germany, and France, she eventually decided to focus on French bookbinding techniques and would go on to found and teach at the American Academy of Bookbinding in Telluride, Colorado. Tomkinson, p. 85.

$3,000 - 4,000

100
[FINE PRESS -- KELMSCOTT PRESS]. MORRIS, William (1834-1896). *The Earthly Paradise.* London: F.S. Ellis, 1868-1870.

4 volumes, 8vo. 2pp. publisher's advertisements at end of first volume, 8 pp. publisher's advertisements at end of second volume, 8pp. publisher's advertisements at end of vol. IV. (Some very light spotting.) Original dark green cloth, printed spine labels (rubbing, fraying at spine ends); slipcase. *Provenance*: Armorial bookplates; Algernon Charles Swinburne (1837-1909), English poet, playwright, novelist, and critic associated with the Pre-Raphaelites (presentation inscription from author in first volume); Harry Bache Smith (1860-1936), English writer and composer (bookplate in first volume); H.M. Taylor (ownership inscription to second volume); Julia Annie Drake (gift inscription in first volume).

AN SUPERB PRE-RAPHAELITE ASSOCIATION.

MIXED EDITION, vol.II is a fifth edition and all others first editions. PRESENTATION COPY INSCRIBED BY WILLIAM MORRIS IN VOLUME ONE TO ALGERNON CHARLES SWINBURNE; ADDITIONALLY INSCRIBED BY PUBLISHER FREDERICK STARTRIDGE ELLIS IN VOLUME THREE.

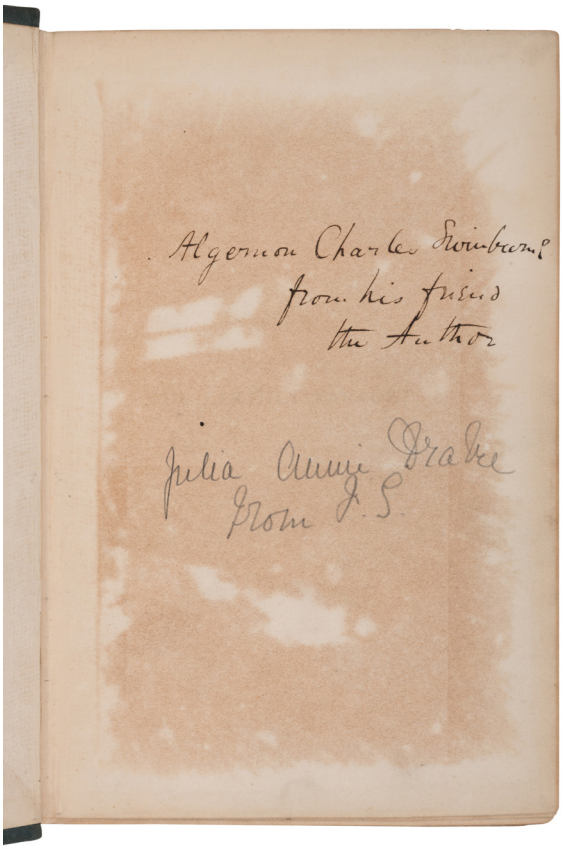
The friendship between William Morris and Algernon Charles Swinburne began when the two were students at Oxford University. Their relationship has at various times been described as one of near-hero worship on Swinburne's part, with the younger poet said to have burst into tears upon hearing Morris' first reading of "The Haystack in the Fields." The admiration seems to have been reciprocated, as Swinburne would describe in a letter addressed to John Nichol and dated 13 December 1857 a night of poetry reading in which Morris praised Swinburne's poem "Queen Yseult" as "much better than his own poem, which opinion I took the liberty to tell him was absurd."

In the years following the conclusion of their studies at Oxford the two remained close, with Morris providing encouragement and support to Swinburne as he established himself as a working poet. Similarities between the works of Morris and Swinburne were to be found through the rest of their careers, a comparison which caused enough consternation on Swinburne's part to evince an irritated rebuttal in a letter to Nichol written in 1876.

These comparisons had little if any adverse effect on their friendship, however, as their mutual admiration would continue the rest of their lives, with Swinburne always among the first to receive new copies of Kelmscott Press books, each inscribed by Morris. Following Morris's death in October 1896, Swinburne would write to his mother, "it is unlike any other loss…my friendship began with him in '57…and was never broken or ruffled for a moment; tho' for many years we had hardly ever met, it was none the less cordial and true."

Buxton-Forman, *The Books of William Morris*, pp.51-55.

$2,000 - 3,000

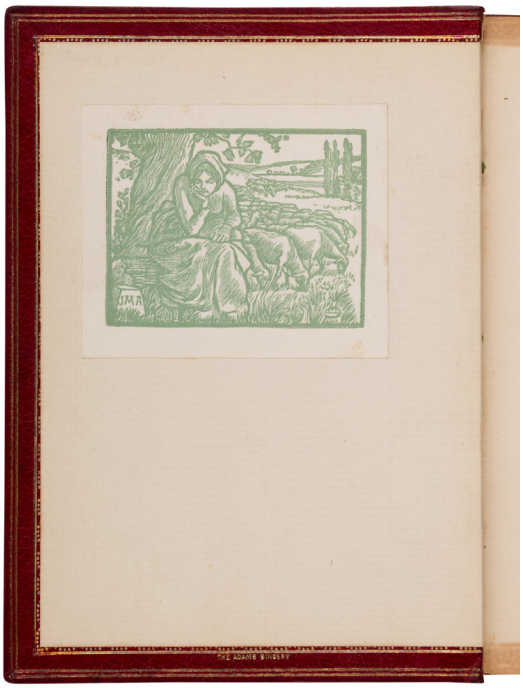


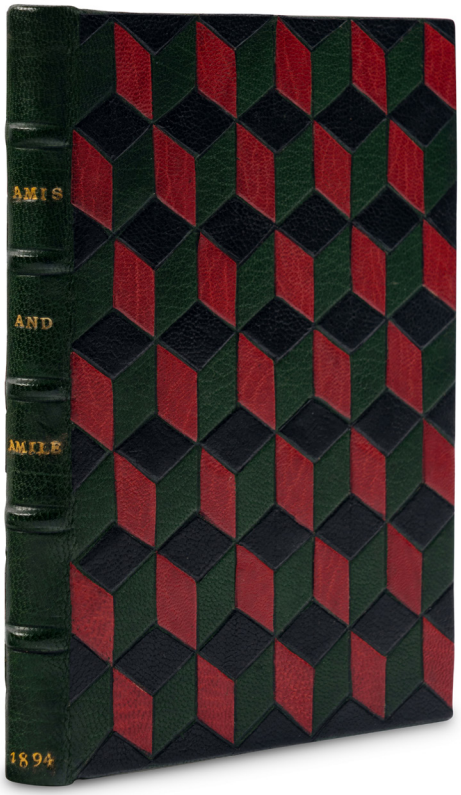
101
[FINE PRESS -- KELMSCOTT PRESS]. MORRIS, William (1834-1896) *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society.* Hammersmith: The Kelmscott Press, 1893.

16mo. Printed in Golden type in black and red, 6-line and 40-line initial capitals, title-page printed in red and black, shoulder notes printed in red. Contemporary red morocco, spine in 6 compartments with raised bands, gilt-lettering in 3, stamp-signed by Adams; original boards bound in at end. *Provenance*: Joseph Manuel Andreini (1850-1932), book collector and member of the Caxton Club (bookplate designed by Lucien Pissarro; see Andreini's article on Pissarro bookplates in *The Ex-Libran,* Kansas City: H. Alfred Fowler, 1912. Vol. 1, No. 3.).

LIMITED EDITION, one of 1500 copies printed on Flower paper, second issue with corrections. *Gothic Architecture* was the first book printed in 16mo by the press and the first use of the 4-line initials. The Arts & Crafts Exhibition Society was formed in London in 1887 to promote the exhibition of decorative arts alongside fine arts. The 1893 exhibition was its fourth major show and took place at the New Gallery in London. By this time, the society had established itself as a key force in promoting the ideals of the Arts and Crafts movement. That year, one of its contributors was Lucien Pissarro who exhibited his 14 woodcuts (see above bookplate).

$400 - 600





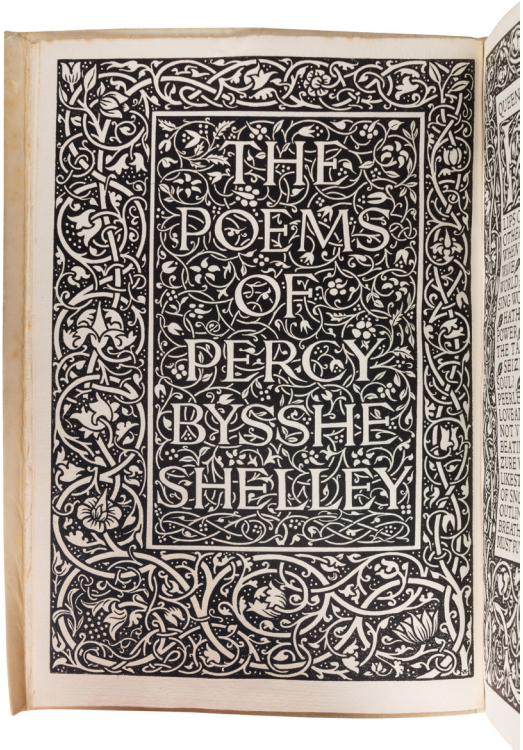
102
[FINE PRESS -- KELMSCOTT PRESS]. MORRIS, William (1834-1896), translator. *Of the Friendship of Amis and Amile*. Hammersmith: Kelmscott Press, 1894.

16mo. Printed in Chaucer type in red and black, woodcut title-page and facing page with full woodcut page-border, 13-line and smaller woodcut initial capitals. Mid-20th century green morocco with an all-over geometric design with onlays in red and black, spine in 6 compartments with 5 raised bands, gilt-lettering in 4, stamp-signed by "JPW"; full-morocco pull-off case stamp-signed "19 JPW 55". *Provenance*: Francis Wilson (bookplate laid in); E.B.D. (gilt-stamped on turn-in).

LIMITED EDITION, one of 500 copies on Perch paper of a total edition of 515. Considered to be immensely popular in the Middle Ages, "this tale dates from about the same period as that of King Florus, and its literary & historical value is equally high" (from the announcement). Ransom, Kelmscott 23.

[*With*:] Announcement (Specimens'., no. 16), on two leaves in Golden type, including description of book and order form.

$1,000 - 1,500

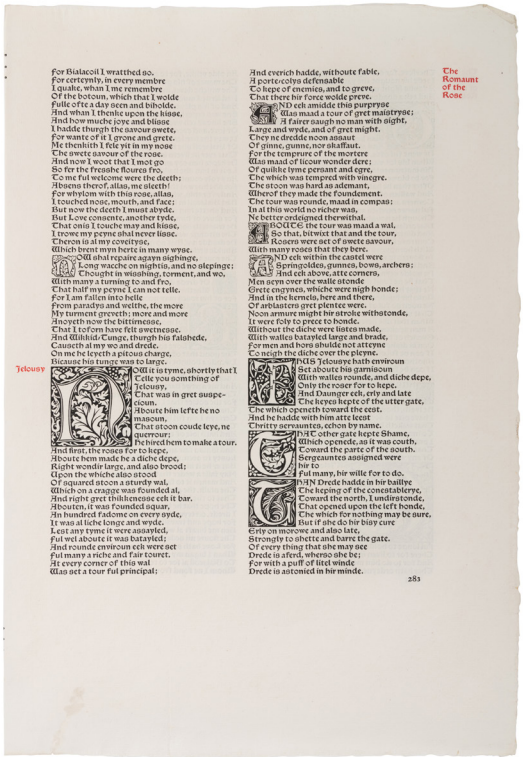


103
[FINE PRESS -- KELMSCOTT PRESS]. SHELLEY, Percy Bysshe (1792-1822). *The Poetical Works.* Hammersmith: Kelmscott Press, 1894-1895.

3 volumes, 8vo. Printed in Golden type on Flower paper, ornamental woodcut borders to title page and facing page (very light spotting.) Original limp vellum, spines gilt-lettered, yapp edges (some minor soiling, edges lightly bumped). *Provenance*: Armorial bookplate.

LIMITED EDITION, one of 250 copies on paper for a total edition of 256. *Works* saw a rocky road to publication, as Morris's longtime editor F.S. Ellis doubted "if 3 fattish volumes would pay & I think perhaps therefore it is better to let him alone." After further consultation with Algernon Charles Swinburne, Morris and Ellis decided to move forward with production. Unlike other Kelmscott titles of the period Shelley's *Works* was issued without silk ties; according to Morris's secretary Sydney Cockerell, "The ties were omitted from the Shelley as an experiment, as some people don't care for them." Peterson A29.

$2,000 - 3,000



The Romaunt of the Rose

For Bialacoil I wratthed so,
For certeynly, in every membre
I quake, whan I me remembre
Of the botoun, which that I wolde
Fulle ofte a day seen and biholde,
And whan I thenke upon the hisse,
And how muche joye and blisse
I hadde thurgh the savour swete,
For wante of it I grone and grete.
Me thenkith I fele yit in my nose
The swete savour of the rose.
And now I woot that I mot go
So for the fresshe floures fro,
To me ful welcome were the deeth;
Absens therof, alias, me sleeth!
For wheylom with this rose, alias,
I touched nose, mouth, and face:
But now the deeth I must abyde.
But Love consente, another tyde,
That onis I touche may and kisse,
I trowe my peyne shal never lisse.
Therin is al my coveitysse,
Which brent myn herte in many wysse.
Oll shal repaire agayn sighinge,
Long wacche on nightis, and no slepinge;
Thought in wisshing, torment, and wo,
With many a turning to and fro,
That half my peyne I can not telle.
For I am fallen into helle
From paradys and wethe, the more
My turment greveth; more and more
Anoyeth now the bittirnesse,
That I eofom have felt awetnesse,
And Wikkid-Tunge, thurgh his falsheda,
Causeth al my wo and drede.
On me he leyeth a pitous charge,
Bicause his tunge was to large.

Jelousy

Oll it is tyme, shortly that I
Cette you somthing of
Jelousy,
That was in gret suspe-
cioun,
Aboute him lette he no
masoun,
That atoon coude leye, ne
querreour;
He hired hem to make a tour.
And first, the roses for to kepe,
Aboute hem made he a diche depe,
Right wondir large, and also brood;
Upon the whiche also stood
Of squared atoon a sturdy wal,
Which on a cragge was founded al,
And right gret thikkenesse eek it bar.
Abouten, it was founded aquar,
An hundred fadome on every syde,
It was al liche longe and wyde.
Lest any tyme it were assayled,
Ful wel aboute it was batayled;
And roundc environ eek were set
Ful many a riche and fair touret,
At every corner of this wal
Was set a tour ful principal;
And everich hadde, withoute fable,
A porte-colys defensable
To kepe of enemies, and to greve,
That there hir force wolde greve.
AND eek amidde this purpryse
Was maad a tour of gret maistrysse;
A fairer saugh no man with sight,
Large and wyde, and of gret might.
They ne dredde noon assaut
Of ginne, gunne, nor shaffaut.
For the tempeure of the mortere
Was maad of licour wonder dere;
Of quiike lyme persant and egre,
The which was tempred with vinegre.
The stoon was hard as adamant,
Whereof they made the foundement.
The tour was rounde, maad in compas;
In al this world no richer was,
Ne better ordeigned therwithal.
SOUTE the tour was maad a wal,
So that, bitwixt that and the tour,
Roseres were set of swete savour,
With many roses that they bere.
AND eek within the castel were
Springoldes, gunnes, bowes, archers;
And eek above, atte corners,
Men seyn over the walle stonde
Grete engynes, whiche were nigh honde;
And in the kernels, here and there,
Of arbalastres gret plentee were.
Noon armure might hir strokes withstonde,
It were folye to preve to bonde.
Without the diche were listes made,
With walles batayled large and brade,
For men and hors shulde not atteyne
To neigh the diche over the pleyne.
THIS Jelousye hath environ
Set aboute his garnisoun
With walles rounde, and diche depe,
Only the roser for to kepe.
And Daunger eek, erly and late
The keyes kepte of the utter gate,
The which openeth toward the east.
And he hadde with him atte leest
Thrittye aereauntes, echon by name.
THE other gate hepte Shame,
Which openede, as it was couth,
Coward the parte of the south.
Sergeaunteo assigned were
hir to
Ful many, hir wille for to do.
HAN Drede hadde in hir bailye
The keping of the conestablerye,
Coward the north, I undirstonde,
That opened upon the left honde,
The which for nothing may be oure,
But if she do hir bisy cure
Erly on morowe and also late,
Strongly to shette and barre the gate.
Of every thing that she may see
Drede is afeerd, wherso she be;
For with a puff of litel winde
Drede is astonied in hir minde.

283

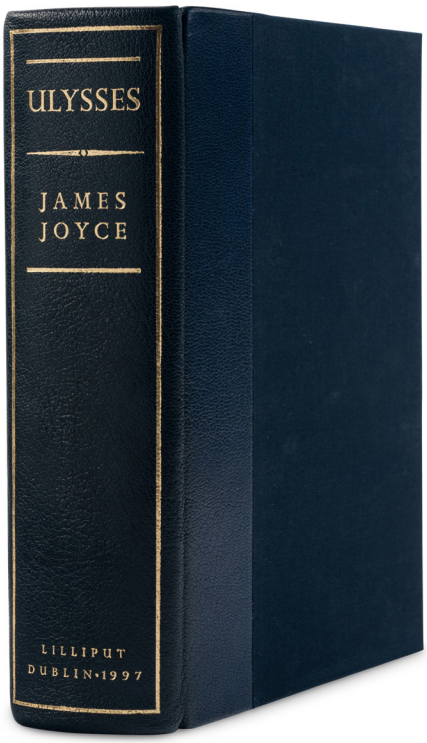
104
[FINE PRESS -- KELMSCOTT PRESS]. PIRAGES, Philip J. *Letters from the 15th Century: On the Origins of the Kelmscott Chauer Typeface. A study, with specimen leaves, of the influence of the early German printers on William Morris' masterpiece.* McMinnville, OR: Printed for the Author, 2019.

8vo. Five original leaves printed by the Kelmscott Press, including one from *The Works of Geoffrey Chaucer*, 1896. Text in original black floral cloth replicating a design by William Morris, all laid into a cloth folding case.

LIMITED EDITION, number 7 of 84 copies bound in black floral cloth of a total edition of 165.

Called "the finest book since Gutenberg" (Franklin, *The Private Presses,* p. 192), the Kelmscott *Chaucer* was printed in Morris's own Chaucer and Troy types, which in turn were heavily influenced by 15th century typefaces as designed by various printers throughout Europe during the earliest years of the printing press. In addition to a bi-folium leaf from *The Works of Geoffrey Chaucer* which represents a portion of *The Romaunt of the Rose* the present volume also includes leaves from de Lyra's *Postilla super totam Bibliam* as printed by Johann Mentelin (1472), Bernard of Clairvaux's *Sermons* as printed by Peter Schoeffer (1475), Concordio's *Summa de Casibus Consciente* as printed by Gunther Zainer (1475), and de Saxonia's *Vita Christi* as printed by Anton Koberger (1478).

$800 - 1,200

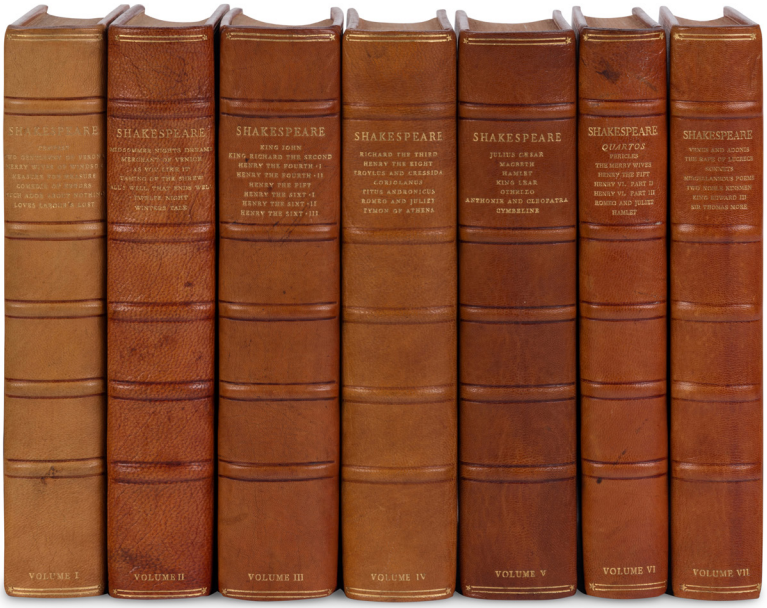


105
[FINE PRESS -- LILLIPUT PRESS]. JOYCE, James (1882-1941). *Ulysses*. Dublin: Lilliput Press, 1997.

8vo. Original blue half morocco gilt, top edge gilt, gold ribbon bookmark; cloth slipcase.

LIMITED EDITION, number 3 of 100 copies bound in quarter letter and signed by the editor Danis Rose and the author of the forward, John Banville, of a total edition of 1,000, and the first printing of Joyce's masterpiece completed in Ireland. Editor Danis Rose used approximately 50 words from manuscripts controlled by the Joyce estate without their permission, and this edition is now the so-called "illegal" edition following a copyright lawsuit by the Joyce estate. A BRIGHT COPY.

$1,500 - 2,500

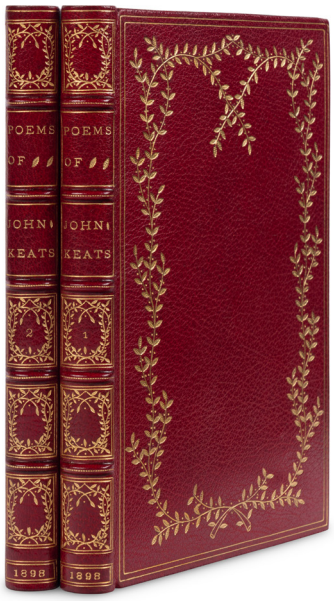


106
[FINE PRESS -- NONESUCH PRESS]. SHAKESPEARE, William (1564-1616). *Works.* London and New York: The Nonesuch Press for Random House, 1929-1933.

7 volumes, 8vo. (Very light offsetting to preliminary leaves.) Original brown morocco, spines in 6 compartments with 5 raised bands, top edges gilt, others uncut (very light toning). *Provenance*: Armorial bookplate on pastedowns of each volume.

LIMITED EDITION, number 1275 of 1600 copies. The text for the "Nonesuch Shakespeare" was mainly compiled from the contents of the First Folio as well as various quarto editions. T.E. Lawrence called the work "a most marvelous pleasure... Altogether a triumph." *The Nonesuch Century* 58; Dreyfus 58.

$700 - 900

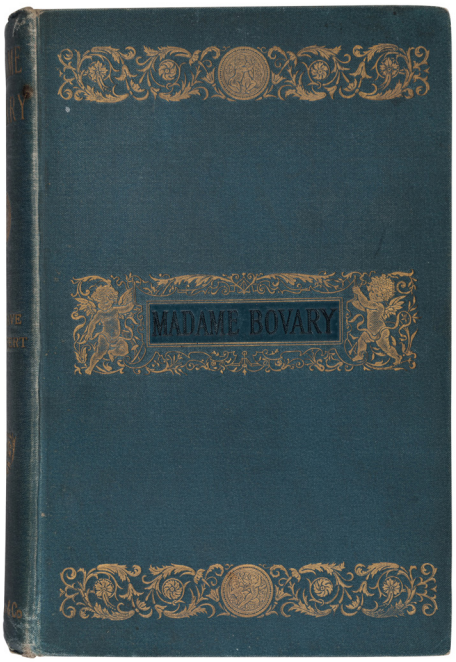


107
[FINE PRESS -- VALE PRESS]. KEATS, John (1795-1821). *Poems*. Charles J. Holmes, editor. London: Ballantyne Press for Hacon and Ricketts,1898.

2 volumes, 8vo. Printed in Vale type. Woodcut title-page and facing page with full woodcut page-border of pansies, 10-line and smaller initial capitals, woodcut device of the Vale Press on colophon, by Charles Ricketts. Early 19th-century red morocco gilt, covers with leafy vine borders, spines in 6 compartments with 5 raised bands, gilt-lettering in 2, others with leafy vines gilt, top edges gilt, others uncut, stamp-signed by The Knickerbocker Press for G.P. Putnam's; slipcases and morocco chemises.

LIMITED EDITION, one of 210 copies on paper. Ransom, Vale 20.

$600 - 800



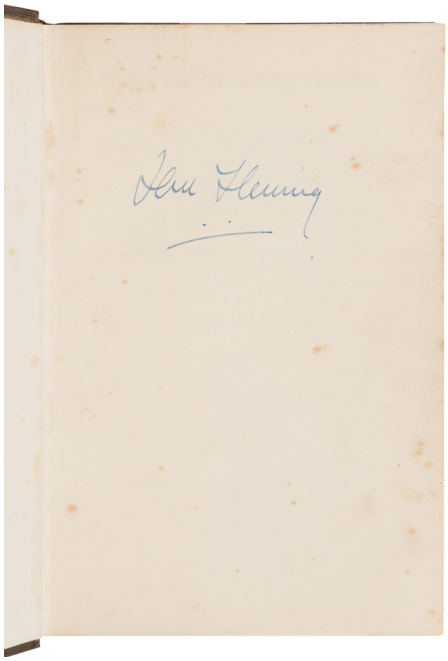
108
FLAUBERT, Gustave (1821-1880). *Madame Bovary*. *Provincial Matters.* Eleanor Marx-Aveling, translator. London: Vizetelly & Co., 1886.

8vo. 2pp. publisher's ads at front; frontispiece and 5 plates; lacking 32pp. ads at end as usual. Original blue-green cloth stamped in gilt and black (slight lean, spine lightly sunned with some rubbing to joints, front hinge discretely repaired). *Provenance*: Albert Ashe [indecipherable] (early signature on title-page).

FIRST ENGLISH EDITION OF FLAUBERT'S MASTERPIECE. First published in the magazine *La Revue de Paris* in 1856, *Madame Bovary* was immediately sued for "outrage aux bonnes moeurs" ("affront to public decency"). The book, which tells the story of Emma Bovary, a provincial doctor's wife who engages in adulterous affairs and lives beyond her means in pursuit of romantic and material fulfillment, was considered scandalous and offensive to public morals and religion by French authorities. Flaubert and his publisher were brought to trial in January 1857 by the French government on charges of offenses against public and religious morality. The prosecution argued that the novel depicted adulterous behavior in a sympathetic light and included what they considered explicit descriptions of Emma Bovary's affairs. The authorities believed the book could corrupt readers, especially women. Flaubert's defense attorney, Jules Sénard, successfully argued that the novel actually condemned Emma's actions by showing the dire consequences of her behavior. The court ultimately acquitted Flaubert, and the novel was allowed to be published in full.

Widely recognized as one of the greatest novels, the book has been described as a "perfect" work of fiction; Henry James thought that it "stand[s] almost alone" among novels, holding itself with "a supreme unapproachable assurance", and Vladimir Nabokov said that stylistically Madame Bovary "is prose doing what poetry is supposed to." *Madame Bovary* has been seen as a disparaging commentary on the bourgeoisie; and rather fittingly, the English translation of this edition was made by Eleanor Marx-Aveling, Karl Marx's daughter.

$1,500 - 2,500

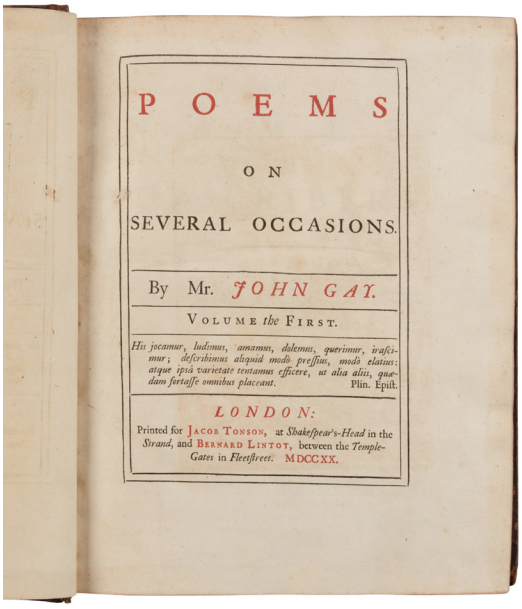


109
FLEMING, Ian (1908-1964). *On Her Majesty's Secret Service.* London: Jonathan Cape, 1963.

8vo. Original dark brown cloth [Gilbert binding A, no priorty], upper cover with a large, white ski-track motif, spine lettered in silver (spotting to endpapers, rubbing); original dust jacket designed by Richard Chopping (some light restoration to extremities); quarter green morocco folding case gilt.

FIRST TRADE EDITION. SIGNED BY FLEMING. The eleventh James Bond novel, *On Her Majesty's Secret Service* was also the first Bond novel to be published after the debut of the Bond film series, which made it "an immediate bestseller on both sides of the Atlantic" (Biondi & Pickard, 48, 53). Six years later George Lazenby would portray Bond in the film adaptation of the same name, marking his only appearance in the 007 film series. Signed trade editions of this work are scarce, as Fleming would die within a year and a half of its publication. Gilbert A11a(1.1).

$3,000 - 4,000



POEMS

ON

SEVERAL OCCASIONS.

By Mr. JOHN GAY.

VOLUME the FIRST.

His jocamur, ludimus, amamus, dolemus, queremur, irascimur; describimus aliquid modò pressius, modò elatius; atque ipsâ varietate tentamus efficere, ut alia aliis, quædam fortasse omnibus placeant. Plin. Epist.

LONDON:

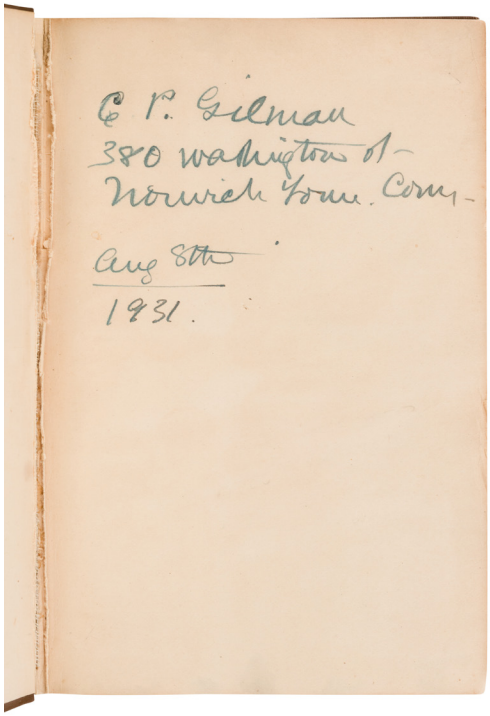
Printed for JACOB TONSON, at *Shakespear's-Head* in the *Strand*, and BERNARD LINTOT, between the *Temple-Gates* in *Fleetstreet*. MDCCXX.

110
GAY, John (1685-1732). *Poems on Several Occasions*. London: Printed for Jacob Tonson and Bernard Lintot, 1720.

2 volumes in one, 4to (292 x 229 mm). Title-pages printed in red black, engraved frontispiece and plate by and after William Kent; 6pp. subscribers. (Light spotting.) Contemporary speckled calf, spine in 7 compartments with 6 raised bands, red morocco lettering-piece gilt (rebacked with original spine laid). *Provenance*: Philip Stanhope, 3rd Earl of Stanhope (1673-1726), subscriber listed in this copy, (armorial bookplate).

FIRST COLLECTED EDITION OF GAY'S POEMS. SUBSCRIBER'S COPY. With 6pp. of eminent subscribers, including Pope. ESTC lists 24 editions of Gay's *Poems* published before 1780, of which this is the first.

$400 - 600



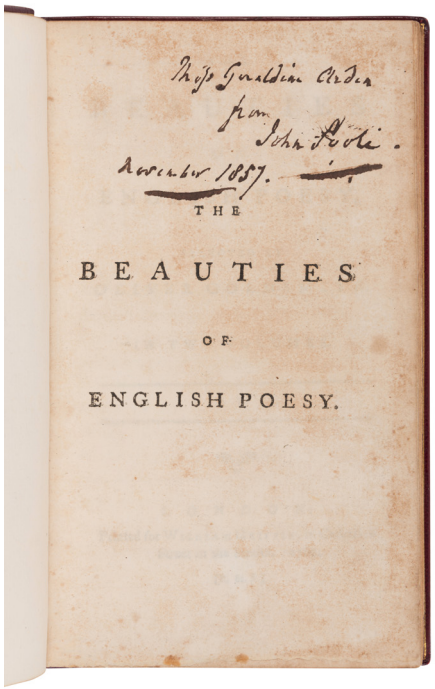
C P. Gilman
380 Washington St -
Norwich Town. Conn -
Aug 8th
1931.

111
GILMAN, Charlotte Perkins (1860-1935), her copy. *Human Work*, New York: McClure, Phillips, 1904.

8vo. Original gilt-lettered brown cloth (hinges separating, rubbing, soiling); quarter green morocco folding case gilt.

FIRST EDITION. CHARLOTTE PERKINS GILMAN'S OWN COPY SIGNED WITH HER NAME AND NORWICH TOWN, CT HOME ADDRESS. *Human Work* is believed to be one of the earliest popular works advocating for the equal importance of work in the lives of men and women, with Gilman arguing that the "sexuo-economic oppression" of women was due to men's creation of a system of economic dependence created by men and not to any lack of capability on the part of women. Scharnhorst 1104.

$800 - 1,200



Thos Geraldine Arden
from
John Poole.
December 1857.

THE

BEAUTIES

OF

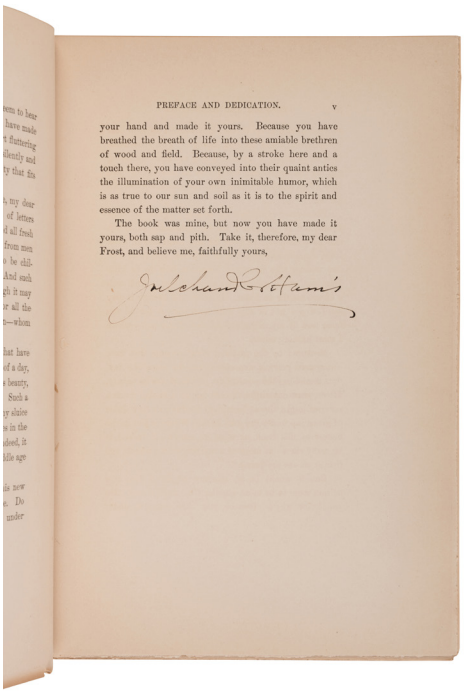
ENGLISH POESY.

112
GOLDSMITH, Oliver (1728-1774), editor. *The Beauties of English Poesy.* London: William Griffin, 1787.

2 volumes, 8vo (168 x 101 mm). Half-titles. (Spotting throughout.) Late 19th-century maroon morocco, top edge gilt, others uncut, stamp-signed by Schleuning & Adams (very light rubbing). *Provenance*: John Poole (1786-1872), English playwright (gift inscription); to Geradline Arden; Wilhelmus Myndverse (1849-1906), grandson of the founder of Seneca Falls, NY (bookplate); Ermina Carry Nicholson (ownership inscription); Walter Thomas Wallace (armorial bookplate); previously sold, American Art Galleries, 23 March 1920, lot 510.

FIRST EDITION. INSCRIBED BY ENGLISH DRAMATIST JOHN POOLE. *The Beauties of English Poesy* was published the year after Goldsmith's best-known work, *The Vicar of Wakefield,* and contains works by Alexander Pope, John Milton, Thomas Gray, and others. Each poem includes commentary by Goldsmith at the beginning, to "shew [the reader] what is beautiful, and inform them why it is so."

$300 - 500



PREFACE AND DEDICATION. v

your hand and made it yours. Because you have breathed the breath of life into these amiable brethren of wood and field. Because, by a stroke here and a touch there, you have conveyed into their quaint antics the illumination of your own inimitable humor, which is as true to our sun and soil as it is to the spirit and essence of the matter set forth.

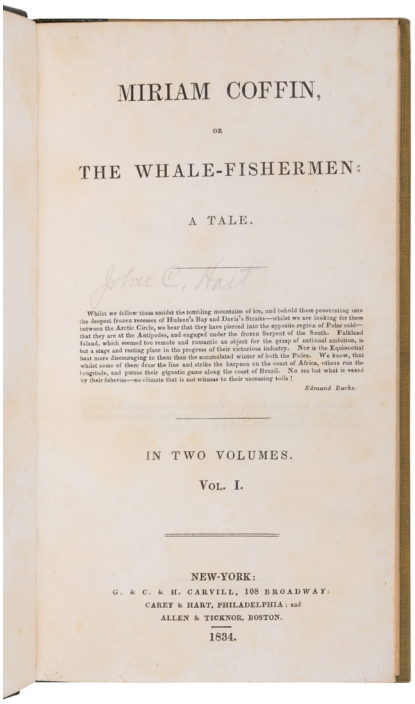
The book was mine, but now you have made it yours, both sap and pith. Take it, therefore, my dear Frost, and believe me, faithfully yours,

113
HARRIS, Joel Chandler (1848-1908). *Uncle Remus. His Songs and His Sayings*. New York: D. Appleton and Company, 1895.

8vo. 11 plates after E.B. Frost on india paper tipped in, with captioned tissue-guards, numerous illustrations in text. Original parchment vellum gilt, top edge gilt, others uncut.

LIMITED EDITION, number 248 of 250 large paper copies, SIGNED BY HARRIS at the end of his Preface. This revised edition of Harris's popular retelling of African-American folk-tales and myths, is the first to include the celebrated Frost illustrations. BAL 7131.

$800 - 1,200



MIRIAM COFFIN,

OR

THE WHALE-FISHERMEN:

A TALE.

Whilst we follow them amidst the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson's Bay and Davis's Straits—whilst we are looking for them between the Arctic Circle, we hear that they have pierced into the opposite regions of Polar cold—that they are at the Antipodes, and engaged under the frozen Serpent of the South. Falkland Island, which seemed too remote and romantic an object for the grasp of national ambition, is but a stage and resting place in the progress of their victorious industry. Nor is the Equinoctial heat more discouraging to them than the accumulated winter of both the Poles. We know, that whilst some of them draw the line and strike the harpoon on the coast of Africa, others run the longitude, and pursue their gigantic game along the coast of Brazil. No sea but what is vexed by their fisheries—no climate that is not witness to their unceasing toils!

Edmund Burke.

IN TWO VOLUMES.

VOL. I.

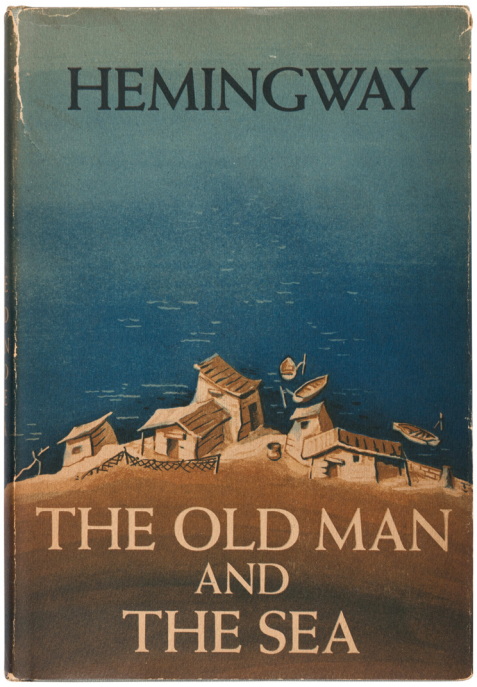
NEW-YORK:
G. & C. & H. CARVILL, 108 BROADWAY:
CAREY & HART, PHILADELPHIA; and
ALLEN & TICKNOR, BOSTON.
1834.

114
HART, Joseph Coleman (1798-1855). *Miriam Coffin or the Whale-Fishermen: A Tale*. New York: Carvill; Philadelphia: Carey & Hart; Boston: Allen & Ticknor, 1834.

2 volumes, 8vo (184 x 102 mm). Half-titles; 8pp. of sheet music in text of first volume. (Spotting throughout). 20th-century green quarter calf gilt. *Provenance*: Armorial bookplate.

FIRST EDITION OF THE FIRST NOVEL ON WHALING THAT WENT ON TO INSPIRE MELVILLE'S *MOBY-DICK. Miriam Coffin* was the first book ever published about whaling on Nantucket, with its aim being to encourage congressional support for the island's dying whaling industry. Based on the life of Revolutionary War privateer Kezia Coffin, Hart's novel is considered to have been the greatest fictional influence on Herman Melville's 1851 novel *Moby-Dick,* along with Melville's own experiences as a whaler and the true story of the 1820 sinking of the whaleship *Essex*; tragically Owen Coffin, a member of Nantucket's prominent Coffin family and a presumed relative of Kezia, was among those who perished during the four months the *Essex* survivors spent drifting through the Pacific Ocean awaiting rescue following the loss of their ship.

$500 - 700



115
HEMINGWAY, Ernest (1899-1961). *The Old Man and the Sea*. New York: Charles Scribner's Sons, 1952.

8vo. Original light blue silver-stamped cloth (some staining to text block fore-edge, spine lightly sunned); original dust jacket (spine lightly sunned, small closed tear to front joint, a touch of wear at ends). *Provenance*: Unidentified bookplate.

FIRST EDITION, FIRST PRINTING, with the "A" and Scribner's seal on copyright page. In a FIRST ISSUE DUST JACKET with the rear panel photo tinted blue. *The Old Man and the Sea* tells the story of Santiago, an aging Cuban fisherman, who struggles with a giant marlin off the coast of Cuba. Hemingway wrote *The Old Man and the Sea* in Cayo Blanco, Cuba in 1951, and he was awarded the Pulitzer Prize for fiction for the work. Hanneman A24a.

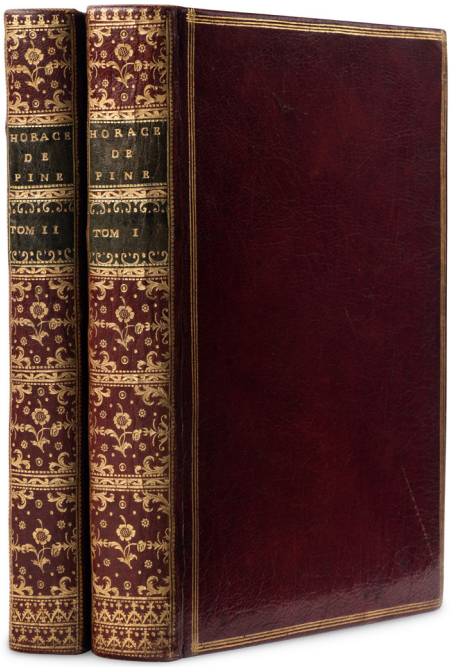
$500 - 700

116
[HEVELIUS, Johannes (1611-1687)]. *Philosophical Transactions*. *Nos. 57-68.* Henry Oldenburg, editor. London: John Martyn, 1671.

Volume 5 only, 8vo (220 x 165 mm). 4 plates (2 folding), woodcut initials. Contemporary paneled calf (rebacked, endpapers renewed). *Provenance*: St. Patrick's College Library (rubberstamp).

THE WORLD'S FIRST AND LONGEST RUNNING SCIENTIFIC JOURNAL. This volume contains 12 issues, including the first published mention of the rare celestial event observed in July 1670 in the constellation Cygnus by the astronomer Johannes Hevelius discussed in a letter to the editor (pp.2087-2093). The event was initially thought to be a "nova" and was visible to the naked eye for several months, disappeared, and then reappeared a year later before fading completely. For nearly 340 years, this observation remained categorized as a classical nova until recent modern studies revealed that it was actually a much rarer type of explosion—a "red nova" or "luminous red variable." The new research suggests that what Hevelius observed was likely the result of a stellar merger, where two stars collided and merged, producing a bright, expanding cloud of gas and dust.

$800 - 1,200



117
HORACE (65-8 B.C.). *Opera*. London: John Pine, 1733-1737.

2 volumes, 8vo (220 x 140 mm). Engraved throughout, the text embellished in a Rococo style with head-pieces, tail-pieces, initials, vignettes, and large illustrations (including 10 full-page); with the list of subscribers. IN FINE CONTEMPORARY FRENCH MOROCCO gilt, smooth spines elaborately gilt, green morocco lettering-pieces gilt, turn-ins gilt, edges gilt. *Provenance*: Unidentified Maltese Cross morocco book label on pastedown of vol. I.

FIRST EDITION, A LARGE-PAPER COPY. Second issue, with "Potest" on p.108 of vol. II. This edition was popular in France for "its vignettes [making] it one of the few English books that can be compared with French work of the time for delicacy and finish" (David Bland, *A History of Book Illustration*, 216). According to Ray, the book "Marks a high point of Augustan taste" adding that "Pine's complete command of his craft makes this the most elegant" of 18th-century English books. Brunet III:320; Cohen-de Ricci 497. A FINE COPY.

$2,000 - 3,000

118
[ILLUSTRATION ART] -- [CHAUVET, Jules-Adolphe (1828-ca 1906). A complete suite of his engravings for "Les Memoires de J. Casanova de Seingalt." [Barraud]: N.p., n.d. [ca 1875].

102 engravings by Barraud after Chauvet printed on laid paper (210 x 140mm), loose as issued (plate 18 torn at lower margin corner, a few with light wear at corners); chemise and slipcase.

RARE FIRST EDITION of Chauvet's explicit illustrations for *Casanova*. Some, including Lehec and Carrington, attribute this work to Sellier. Galitzin 293 ("very rare"); cf. Pia 889 (a later reprint by Perceau); *Forbidden Books* 149.

$800 - 1,200

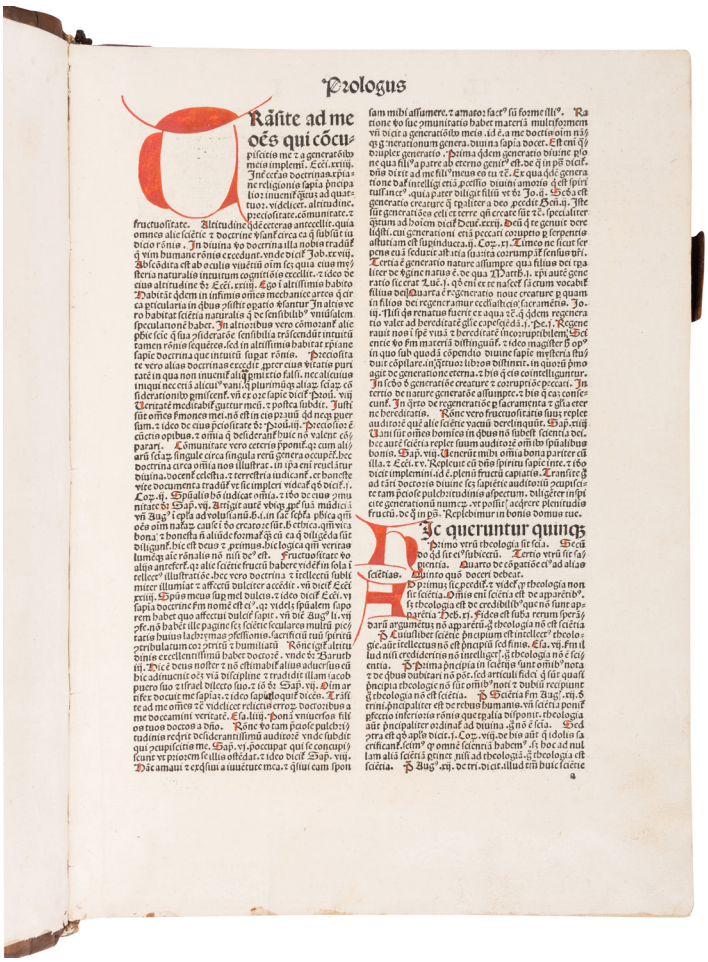
119
[ILLUSTRATION ART]. A finely bound album of 65 original WWI-era French illustrations in: *La Grande Guerre par les artistes.* Paris, ca 1915.

Large folio (559 x 457 mm). Contemporary full morocco gilt, all edges gilt, stamp-signed by the Monastery Hill Bindery (light rubbing at extremities, light sunning to front cover).

Comprising 65 original works by various WWI-era French artists including Frans Masereel, Joseph de la Naziere, Charlotte Schaller-Mouillot, Charles Huard, Adolph Leon Willette, Charles Morean Vauthier, Theophile Steinlen, and 20 others executed in pencil, charcoal, and other mediums and originally published as part of the French magazine series *La Grande Guerre par les artistes.*

Translating to "The Great War by the Artists," the magazine featured a rich array of artwork created by both well-known and emerging artists of the time. Its purpose was to distribute wartime propaganda and boost morale for the war effort.

$1,500 - 2,500



Prologus

Ráfite ad me oés qui cócu-
piscitis me: a generatóibus meis implemini. Eccli. xxiiij.

Inf cfam doctrinam sapiane religionis sapia principio: inuenit ejus ad quattuor. videlicet. altitudinem, profunditatem, cómunitatem, & fructuositate. Altitudine qdē cetera antecellit. quia omnes alie scientie & doctrine vlsam circa ea q̃ subiiciūtur dicto rōnis. In diuina vo doctrina illa nobis traditur q̃ vim humane rōnis excedunt. vnde dicit Job. xxviij. Abscōdita est ab oculis viuentiū oim sc quia eius mysteria naturalis intuitum cognitionis excellit. & ideo de eius altitudine dr Eccli. xxiiij. Ego i altissimis habito. Habitat qdem in infimis omnes mechanice artes q̃ circa particularia in qbus ꝓsistit operatio versantur. In altiores vero habitant scientia naturalis q̃ de sensibilib' vniuersalem speculationē habet. In altioribus vero cōmorant alie phie scie q̃ ita considerant de sensibilia trāscendūt intuitū tamen rōnis sequūtur. sed in altissimis habitat sapiane sapie doctrina que intuitū sugat rōnis. Hec ostiaria vero alias doctrinas excedit. preter eius veritatis puritatē in qua non inuenit alia genitrio falsi. nec alicuius imqui nec erit alicui' vani. q̃ plurimiq̃ alias scias cōsiderationib genuisent. vt ex eo sapie dicit Prouū. viij. Veritatē meditabit' guttur meū. & postea subdit. Iustitiā oiēs fmones mei. nō est in eis prauū. qd nocē puer sum. & ideo de eius pcisitate dr Prouū. iij. Pecūia oīe & cūctis opibus. & oīia q̃ desiderari' huic nō valent cōparari. Cōmunitate vero ceteris ꝓponit. q̃ cum alia artes scias singule circa singula rerū genera occupēt. hec doctrina circa oīia nos illustrat. in ipa enī reuelatur diuina. doceni celestia. & terrestria iudicani. et honeste vite documenta tradūt vel simpleri vidcat. q̃ dicit. I. Cor. ij. Spūalia dō iudicat oīia. & ideo de eius cōmunitate dr Sap. vij. Attigit autē vbiq̃ pp̃ suā mūdiciā vii Aug' i epla ad volusianū. ß. i. in fac̄ epla pbica q̃m oēs oim naturā cauēt dō creato ex fūr. ß ethica. q̃m vita bona. & honesta ñ aliūde format q̃ ex ea q̃ diligēda sūt diligunt. hic est deus. & primus. hic logica q̃m veritas lumēq̃ ale rōnalis nō nisi de' est. Fructuositatē vo alijs antefert. q̃ alie scientie fructū habere videt ñ sola intellect' illustratio. hec vero doctrina. & intellectū sublimiter illuminat. & affectū dulcior accēdit. vñ dicit Eccli. xxiiij. Spūs meus super mel dulcis. & ideo dicit Eccli. vi. sapia doctrine fm nomē est. q̃. videlicet spūalem saporem habet quo affectui dulcē sapit. vñ dicit Aug' li. viij. de. ciū dei. & habet ille pagine ses scientie seculares multū pcisas huius lachrymas. & sollicitos. sacrificii nūi spiritū contribulatum cor. & spiritū humiliatū. Rōnes igit altitudinis excellentissimū habet doctorē. vnde dr Baruth iij. Dicē deus noster. & ostendabit' alius adiutor suus eū. hic admonet oēs vt disciplinē. & tradicē illam. & cū puero suo. & israel dilecto suo. & ib dr Sap. vij. Dim' arifet docuit me sapiat. & ideo sapiā loquī dicēs. Trāsite ad me oēs. & videbitis errorē doctorū. & doctorū. & me doceamini veritatē. Esa. liij. Pōnā vniuersos filios tuos doctos a dño. Rōnes vo tam pcisē pulcherrimē tudinis rēgni desiderantissimū audiūtur. vnde subdit qui concupiscitis me. Sap. vi. accedite ad eū. & illuminabimini. quia ex priorem sellis ostēdat. & ideo dicit Sap. vij. Hāc amaui. & exquisiui. & inuēturus sum. & ponam eam sponsam mihi assumere. & amator facē' sū formē illius. Ratione vo huc omnium ratio habet materiā multiformem vñ dicit a generationibus meis. id est. a me doctorib oim nāsq̃ generationum genera. diuina sapia docet. Est enī q̃ duplex generatio. Prima qdem generatio diuine plene qua filius a patre ab eterno genit' est. de q̃ in ps̄ dicit. Filius dixit ad me filius meus es tu. &c. Et qua q̃dē generatione dat intellīgi eria. peccatis diuini amoris q̃ est spiritus sanctus. qua a pater diligit filiū vt dr Jo. iij. Sed est generatio creature q̃ restituit a deo. peccātē Bon. ij. Ille fuit generatio es est terre q̃n creare fuit. &c. specialiter ergo ad hoēm dicit Deus. xxiij. Deus q̃ te genuit dere liquit. cui generationi eria peccati corrupto p serpentis astutiam est sapiēdacia. ij. Cor. xi. Timeo ne sicut serpens eua seduxit astutia sua ita corrumpā sē sensus vri. Tertia est generatio nature assumpte qua filius dei spiritū de virgine natus est. de qua Matth. i. ipi autē generatio sic erat. Luc. i. q̃ enī ex natū est sanctum vocabit filius dei. Quarta est regeneratio noue creature p quam in filios dei regeneramur ecclesiastici sacramētis. Joan. iij. Nisi quis renatus fuerit ex aqua. &c. q̃ idem regeneratio valet ad hereditatē glie capessēdā. i. Pe. i. Regenerauit nos in spē viuā. & hereditatē incorruptibilem. Dei enim eo fm materiā distinguūt. & ideo magister ß op' in quo sub quadā cōpendio diuine sapie mysteria ꝓdūxit cōpilare. in q̃tuor libros distinxit. in quorū primo agit de generatione eterna. & hic q̃ eis cōtinēt ligantur. In secō ß generatione creature. & corruptione peccati. In tertio de nature generatione assumpte. & hic q̃ ea cōsequūt. In qrto de regeneratione sacramenta. & q̃ ea ceteri hereditatis. Rōnes vero fructuositatis sunt replete auditore quē alie scientie vacui deseniquīt. Sap. xiij. Vani sūt omnes homines in quibus non est scientia dei. hec autē scientia replet suum auditorē omibus spūalibus bonis. Sap. vij. Venerūt mihi oīia bona pariter cū illa. & Eccli. xv. Replebit eū ds spiritu sapie inte. & ideo dicit implemini. id est. plenū fructū capiatis. Transite q̃ ad cātī doctores diuine ses sapiēte auditorū. quipsēsēt tam pcisē pulchritudinis aspectum. diligēter inspicite generationū numerū. vt possit' acquirere plenitudinē fructū. de q̃ in ps̄. Replebimur in bonis domus tue.

Hic quēruntur quinq̃

Primo vtrū theologia sit scia. Secūdo q̃d sit ꝓ subiectū. Tertio vtrū sit sapiēntia. Quarto de cōparatione ad alias scientias. Quinto quō docet debeat.

Primus sic procedit. & videt. q̃ theologia non sit scientia. Omnis enī scientia est de apparētib'. sed theologia est de credibilib' quē nō sunt apparētia Heb. xi. Fides est substantia rerum sperandarū argumentū nō apparētū. q̃ theologia nō est scientia.

Ad primū igitur sciēte principium est intellect' theologie. autē intellectus nō est principū sed finis. Esa. vij. fm illud nisi credideritis nō intelligētis. q̃ theologia nō est scientia. Prima principia in scientia sunt omib' nota. & de quibus dubitari nō potest. sed articuli fidei. q̃ sūt quasi principia theologie nō sūt omib' noti. & dubii recipiunt. q̃ theologia nō est scientia. Boēcius fm Aug'. xi. de trini. principaliter est de rebus humanis. vñ scientia ponit perfectio inferioris rōnis quē per alia disponit. theologia autē principaliter ordinat ad diuina. q̃ nō est scia. Sed contra est q̃d apls dicit. i. Cor. viij. de his autē q̃ dolos sacrificant. cōm' q̃ omnē scientiā habem'. id est hoc ad nullam aliā scientiā pertinet. nisi ad theologiā. q̃ theologia est scientia. Aug'. xij. de tri. dicit. illud tēn huic scientie

a

120
[INCUNABULA]. THOMAS AQUINAS (1225-1274). *Scripta ad Hanibaldum episcopum super quattuor libros Sententiarum Petri Lombardi*. [Basel]: Nicolaus Kesler, 1492.

Folio (300 x 213 mm). Collation: a8 b-f ff g-p6 q8 r6 A-G6. 153 leaves (of 154), lacking leaf G6, blank. Gothic type. Capitals struck in red, 3- to 11-line initials in red throughout. (A few leaves with light browning or staining.) Early (contemporary?) blind-tooled calf, wooden boards, brass catches and clasps (neat modern rebacking with endpapers renewed, lacking thongs). *Provenance*: A few neat marginal annotations in an early hand.

FIRST AND ONLY EDITION of this rare commentary on Petrus Lomgardus's *Sentences*. Once attributed to Thomas Aquinas, it is now believed that this work was written by one of his students, Hannibaldus de Hannibaldis (d. 1272), who entered the Dominican Order at Santa Sabina in his home city of Rome. He subsequently went to Paris where he became a student of Aquinas. Hannibaldus' commentary departs from early Thomistic positions, and also contains excerpts from Saint Bonaventure and Pope Innocent V. BMC III:770; Goff T-329; iSTC it00329000. VERY RARE: We trace only two copies of this work at auction in the last 45 years.

$7,000 - 9,000

121
[INCUNABULA]. TEMESVAR, Pelbartus Ladislaus de (1430-1504). *Tertius Liber Rosarii Theologie Aurei.* Hagenau: Heinrich Gran for Johann Rynmann of Augsburg, 1507.

4to (300 x 205 mm). 165 leaves {lacking final blank, some short marginal cuts to final quire not affecting text). Contemporary German pigskin blindstamped over beveled wooden boards, raised bands, ink titling on spine (lacking cornerpieces and central medallions on both sides, toning, upper portion of spine missing). *Provenance*: Abbey of Andechs (bookplate, inscription to title page).

The present title is the third volume of a four-part theological encyclopedia by Pelbartus of Temesvar, a Franscican writer and preacher. Each part was published separately and several years apart, and are rarely found as a complete set. An inscription to the title page indicates that this volume was once held in the collection of the Andechs Pilgrimage Church dedicated to St. Nicholas of Myra and St. Elisabeth of Thuringia; the bookplate bears an emblem which according to O'Dell is believed to be that of David Aichler (1545-1596), Benedictine monk and abbott of Abbey of Andechs who upon his appointment by Duke Wilhelm V in 1588 set to creating the abbey's first comprehensive library catalogue (O'Dell, *Deutsche und österreichische Exlibris 1500-1599 im Britischen Museum,* 5a). VD16 P1160; USTC 696152.

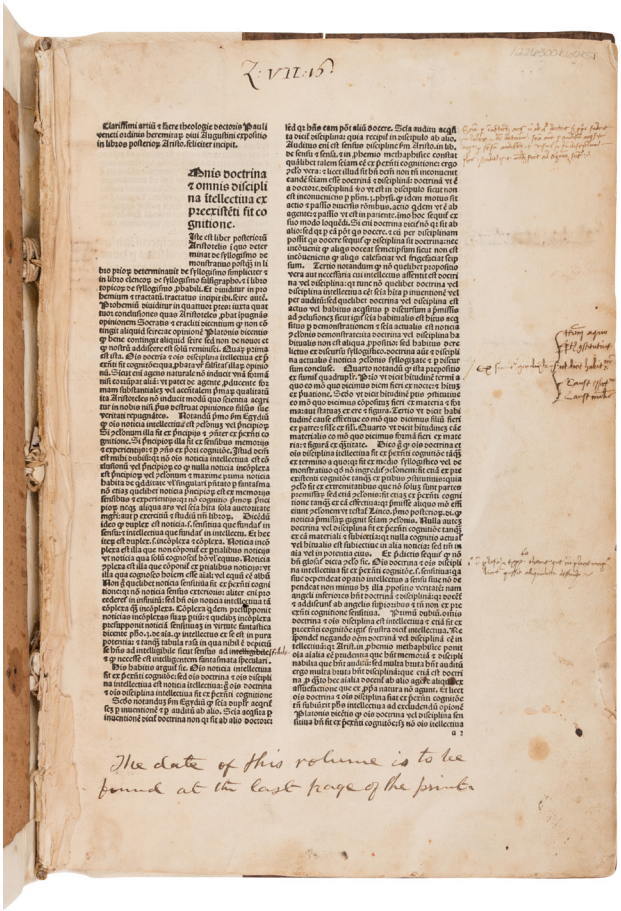
$2,000 - 3,000

122
[INCUNABULA]. PAULUS VENETUS (1369-1429). *Expositio in libros posteriorum Aristotelis*. Venice: Guliermu[s] de Mo[n]teferrato [i.e. Gulielmo 'Anima Mea'], 11 August, 1486.

Folio (327 x 216 mm). Collation: a-o8 p6. 116 leaves (of 118), lacking a1 and p6, both blank. Gothic type. (Small marginal chip or paper flaw on first leaf, a few short martial tears, some minor browning.) Contemporary oak boards, modern white pigskin rebacking (ca 5-in. split to lower board, lacking ties); quarter morocco folding case. *Provenance*: Neat marginal notes in an early hand; John W. Puricelle [Duricelle?] (annotations on first and last leaf translating, with error, the colophon, and recording his purchase of this work in Paris on Quai des Augustins on 9 October 1869).

Third incurable edition of Paulus Venetus's commentary on Aristotle's "Posterior Analytics" (first printed in 1477), the first work independently printed by Anima Mia. Paulus Venetus, an Augustinian hermit and a foremost authority on Aristotle, produced seven expositions on the philosopher's works. The printer, William of Trino, referred to himself as Anima Mia, and is identified as such by Goff and BMC. He was active from 1485-1499, and first worked as the partner of Antonello di Barasconi. He appears under his own imprint for the first time in the present work, and produced over 30 works mostly on his own, including works of theology, grammar, logic, scholasticism, the classics and science. BMC V:410; Goff P-214; iSTC ip00214000.

$6,000 - 8,000



123
[INCUNABULA] -- [CAXTON, William (ca 1422-1491 or 1492)]. -- CHAUCER, Geoffrey (d. 1400). "The Wife of Bath's Prologue." Extracted from: *The Canterbury Tales*. Westminster: William Caxton, 1476.

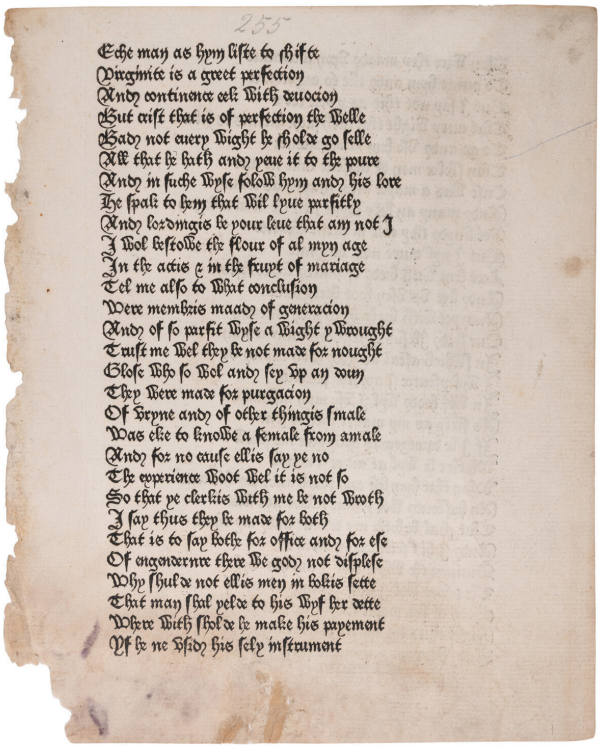
Single leaf, chancery folio (235 x 185 mm). Folio 255, 29 lines (58 total), bastarda 2:135 type. (Small corner tear with loss at margin, closed tear at foot, light soiling).

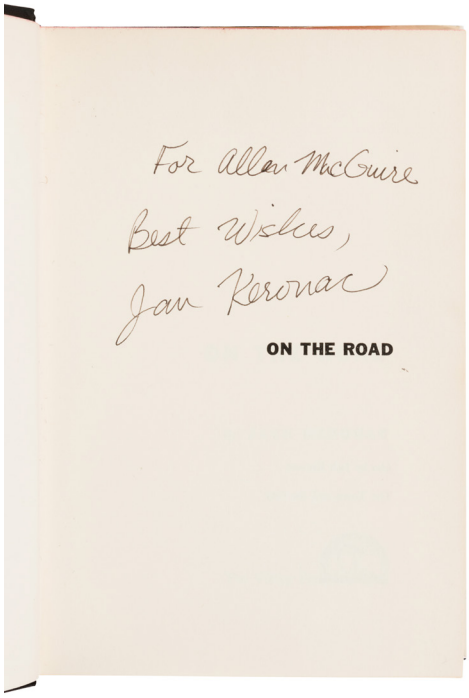
A LEAF CONTAINING A SIGNIFICANT PASSAGE FROM THE WIFE OF BATH'S PROLOGUE, beginning with the line "Eche man as hym liste to shifte" and ending with "And bad our husbondis forto love us weel" (comprising lines 104-161 of the Prologue). In this section of the Prologue, the Wife of Bath discusses virginity and religion ("Virginitee is greet perfection / And continence eek with devotion, / But Crist, that of perfeccion is well, / Bad nat every wight he sholde go seller / Al that he hadde, and gyve it to the poor, / And in swich wise folwe hym and his foore," ll.105-110). She argues that women were allowed to use sex for both procreation and pleasure, and contends that a married woman has power over her husband ("An housbonde I wol have -- I wol nat lette -- / Which shal be bothe my dettour and my thral, / And have his tribulacion withal / Upon his flessh, whil that I am his wyf. / I have the power durynge al my lyf / Upon his propre body, and noght he" ll.154-159). The Wife of Bath's Prologue is the longest in the *Canterbury Tales*, and is twice as long as the Wife of Bath's Tale. It touches on the themes of a woman's role in society in the Midde Ages.

THE FOUNDATIONAL TEXT OF ENGLISH LITERATURE: A LEAF FROM THE FIRST EDITION OF *THE CANTERBURY TALES*, PRINTED BY WILLIAM CAXTON, ENGLAND'S FIRST PRINTER. The leaf was originally from Lord Ashburnham's incomplete copy of the *Canterbury Tales* (sold at Sotheby's, May 1898), the Caxton Club acquiring 148 leaves for this edition. De Ricci's census of Caxtons 22; Duff 87; GW 6585; Goff C-431; ISTC ic00431000.

[*With*:] DUFF, E. Gordon. *William Caxton*. Chicago: The Caxton Club, 1905. 4to. Illustrated. (Dampstain at foot of title-page.) Original cloth-backed boards, printed spine label, uncut (spine sunned with a few small stains, some scuffs to boards). LIMITED EDITION, one of 150 copies, containing a leaf from Caxton's Chaucer loosely inserted in rear pocket.

$7,500 - 9,000


255
Eche man as hym liste to shifte
Virginite is a greet perfection
And continence eek With devocion
But crist that is of perfection the Welle
Bad not every Wight he sholde go sell'e
All that he hath and yeue it to the poure
And in suche Wyse folow hym and his foore
He spak to hem that Wil lyue parfitly
And lordings ye your leue that am not I
I Wol bestowe the flour of al myn age
In the actis & in the fruyt of mariage
Tel me also to What conclusion
Were membris maad of generacion
And of so parfit Wyse a Wight ywrought
Trust me Wel they ye not made for nought
Glose Who so Wol and sey up an down
They Were made for purgacion
Of Vryne and of other thingis smale
Was elle to knowe a female from amale
And for no cause ellis say ye no
The experience Woot Wel it is not so
So that ye clerkis With me be not Wroth
I say thus they ye made for both
That is to say bothe for office and for ese
Of engendrure there We gody not displese
Why shulde not ellis men in bokis sette
That man shal yelde to his Wyf her dette
Where With shold he make his payement
If he ne vsidy his sely instrument

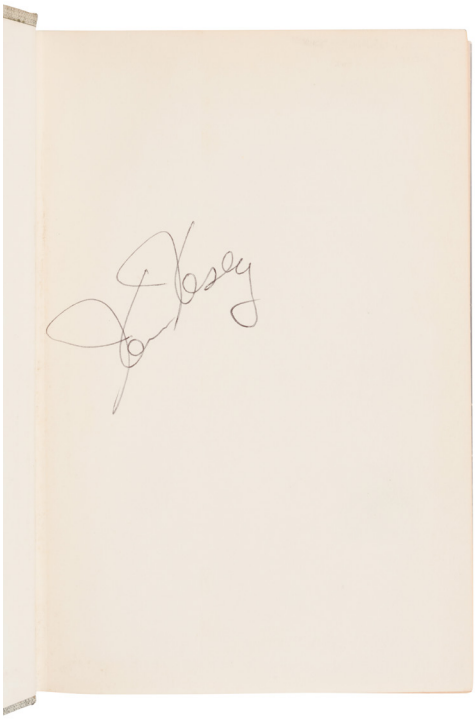


124
KEROUAC, Jack (1922-1969). *On the Road*. New York: Viking, 1957.

8vo. Original black cloth lettered in white, top edge stained red (very light toning); original dust jacket (price-clipped, restoration to spine ends, repaired 2" tear to rear); quarter green morocco folding case gilt. *Provenance*: Allen MacGuire (presentation inscription from Jan Kerouac).

FIRST EDITION, FIRST ISSUE with red top stain. In a FIRST STATE dust jacket with red and blue stripes on rear panel. INSCRIBED BY KEROUAC'S DAUGHTER JAN, "With best wishes." "[*On the Road*'s] composition has become a well-known anecdote in its own right...in April 1951 he fed a 120-foot roll of teletype into his typewriter, typed for three weeks and the result, largely unrevised, was *On the Road*." (Parker, 339). Charters A2a.

$6,000 - 8,000



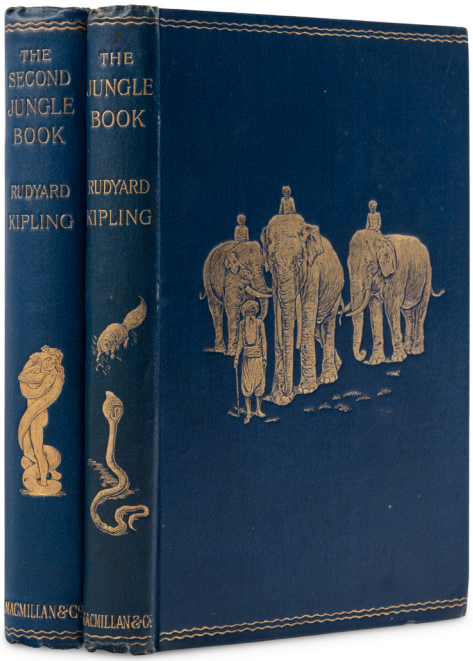
125
KESEY, Ken (1935-2001). *Sometimes a Great Notion*. New York: The Viking Press. 1964.

8vo. Half-title. Original cloth stamped in green and blue; in unrestored unclipped dust jacket (some light soiling, partial tear to front flap fold, rubbing).

SIGNED BY KESEY.

FIRST EDITION, FIRST ISSUE, with the Viking logo on the half-title. In a FIRST STATE dust jacket with Hank Krangler's photographer credit on rear flap. *Sometimes a Great Notion* was Kesey's second novel and was considered by critics to be his best work despite the popularity of his previous work, *One Flew Over the Cuckoo's Nest.*

$400 - 600



126
KIPLING, Rudyard (1865-1936). *The Jungle Book*. -- *The Second Jungle Book*. London and New York: Macmillan and Co., 1894 and 1895.

Together 2 volumes, 8vo. Frontispiece and illustrations after J. Lockwood Kipling, W. H. Drake and P. Frenzeny. (Light spotting.) Original blue cloth, gilt-decorated on front covers, gilt-lettered on spines, edges gilt (slight lean to spines). *Provenance*: W.H. Smith & Son (embossed stamp); John Talbot Gernon (morocco book label).

FIRST EDITIONS. Grolier, *One Hundred Books Famous in Children's Literature* 52; Livingston 104 and 115; Martindell 54 and 56; Richards A76; A85.

Selections from the Library of Dr. John Talbot Gernon

$1,000 - 2,000

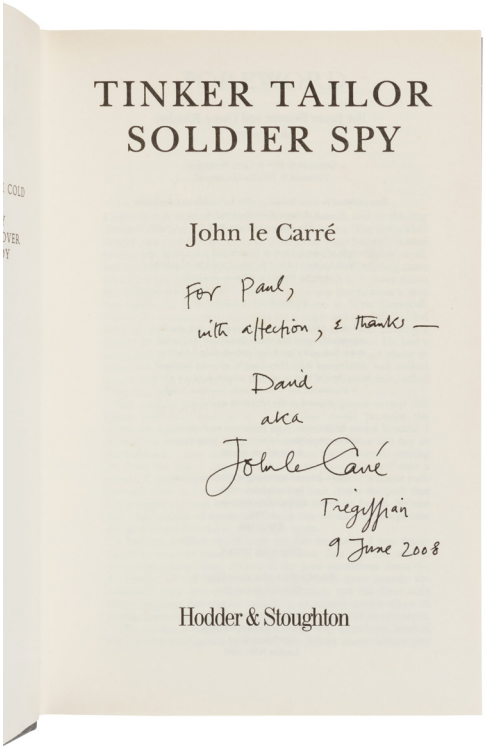
127
[LAURON, Marcellus (1679-1774, illustrator)]. *The Cryes of the City of London*. [London: no imprint, 1711?].

Folio (330 x 222 mm). 74 unnumbered engraved plates including 2 engraved titles by P. Tempest after Lauron, titles and captions in English, French and Italian. (Some light toning or spotting to margins.) Contemporary paneled calf (rebacked). *Provenance*: Lady Chester (inscription), bequeathed to; Robert Willis Blencowe (1792-1874), antiquary (engraved bookplate and clipped signature laid in); John Talbot Gernon (bookplate).

FIRST EDITION, collecting a series of engravings designed by Mauron, representing the London street vendors of the Eighteenth Century. Brunet III, 882, stating that the first edition of 1711 is without Henry Overton's imprint and with plates unnumbered as in this copy; Colas 1793; Lipperheide GCb1; Vinet 2188.

Selections from the Library of Dr. John Talbot Gernon

$800 - 1,200



128
LE CARRÉ, John (1931-2020). *Tinker Tailor Solider Spy.* London: Hodder & Stoughton, 2001.

8vo. Original cloth; original dust jacket. *Provenance*: "Paul" (presentation inscription).

Later edition. INSCRIBED BY LE CARRÉ to "Paul," "With affection and thanks, David aka John le Carré." *Tinker Tailor Solider Spy* was first published in 1974 and was met with immediate critical and commercial success. In a review published in the CIA's in-house journal *Studies in Intelligence* it was called "one of the most enduring renderings of the profession." It was later adapted into a 2011 motion picture of the same name starring Gary Oldman which was nominated for or won nearly four dozen cinema achievement awards.

$300 - 400

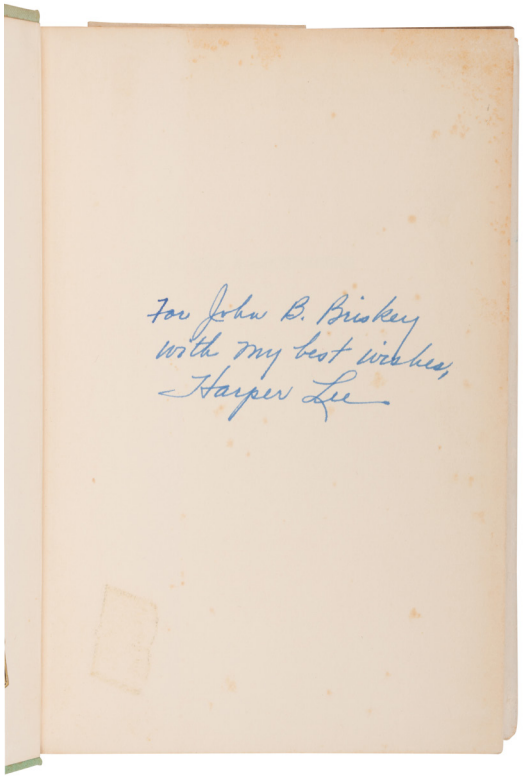
129
LEE, Harper (1926-2016). *To Kill A Mockingbird*. Philadelphia & New York: J.B. Lippincott Company, 1960.

8vo. Original green cloth-backed boards; dust jacket (some wear and chipping along extremities, rear panel of jacket detached, light spotting to text-block and endpapers). *Provenance*: Smith & Hardwick, Birmingham, Alabama (booksellers' ticket); John B. Briskey (presentation inscription from the author).

Fifth printing. PRESENTATION COPY, INSCRIBED BY LEE: "For John B. Briskey/with my best wishes,/Harper Lee."

"Harper Lee's only novel touched a nerve in American society when it was first published… The author claimed that her story of racial bias in the sleepy fictional Alabama town of Maycomb was pure imagination, but reporters who visited her hometown of Monroeville, Alabama, on the 30th anniversary of the book's publication found remarkable similarities to the novel in both setting and character. In essence, the racial ills chronicled in the novel appear to have been realistically drawn from the author's life" (*100 Banned Books*, pp.404-405).

$2,000 - 3,000



130
LEROUX, Gaston (1868-1927). *The Phantom of the Opera*. New York and Indianapolis: The Bobbs-Merrill Company, 1911.

8vo. Color frontispiece and four 2-page color illustrations by Andre Castaigne. Original red cloth stamped in white and blind; ORIGINAL DUST JACKET (small closed tear to front panel, short crease and some soiling on rear panel, a few tiny chips to top fore-corner and head of spine panel). *Provenance*: Caleb Vance Hayes ("C.V. Haynes") (1895-1966), USAF major general (ownership signature dated 1918).

A CORNERSTONE OF THE HORROR AND MYSTERY GENRES.

FIRST AMERICAN EDITION, FIRST ISSUE, with the imprint "Press of Braunworth & Co. Bookbinders and Printers Brooklyn, N.Y." at the foot of the copyright page.

IN THE EXCEEDINGLY RARE ORIGINAL DUST JACKET, one of only a few known copies to have retained its jacket (we could only trace 5 copies at auction). This is only the second time this design for the dust jacket has appeared at auction, the first appearing only recently in 2023 at the Gary Munson sale (a previously unknown variant). There are now three known variant dust jackets - one with the Phantom in the bell tower, another using the frontispiece design of the Phantom descending the stairs, and an interior plate of Christine staggering and swooning (as seen here). Bleiler, p.179.

Selections from the Library of Dr. John Talbot Gernon

$6,000 - 8,000

131
[LIMITED EDITIONS CLUB]. A COMPLETE RUN of Limited Editions Club publications, v.p. [mostly New York], 1929-2010.

THE FIRST COMPLETE RUN OF LIMITED EDITIONS CLUB PUBLICATIONS EVER OFFERED AT AUCTION.

589 works, comprising all of the primary publications listed in *Limited Editions Club: A Collector's Guide and Checklist 1929-2012* (Bill R. Majure, compiler). Various 8vo to folio sizes. Illustrated. Original publisher's bindings; slipcases (some occasional light general wear).

LIMITED EDITIONS, most one of 1,500 copies, including:

TOLSTOY, Leo (1828-1910). *Anna Karenina*.1933. SIGNED BY NIKOLAI PISKARIOV. GEORGE MACY'S COPY WITH HIS INITIALS ON THE LIMITATION PAGE.

ARISTOPHANES (446 BCE-386 BCE). *Lysistrata*. 1934. SIGNED BY PABLO PICASSO. (No. 1,010)

JOYCE, James (1882-1941). *Ulysses*. 1935. SIGNED BY HENRI MATISSE. (No. 1,010)

DODGSON, Charles Lutwidge ("Lewis Carroll") (1832-1898). *Through the Looking Glass*. 1935. SIGNED BY "THE ORIGINAL ALICE," ALICE HARGREAVES. (No. 941)

The King James Version of the Holy Bible. 1936. 5 volumes. GEORGE MACY'S COPY WITH HIS INITIALS ON THE LIMITATION PAGE.

CLEMENS, Samuel Langhorne ("Mark Twain") (1835-1910). *Life on the Mississippi*. 1944. SIGNED BY THOMAS HART BENTON. (No. 844)

FROST, Robert (1874-1963). *The Complete Poems of Robert Frost*. 1950. 2 volumes. SIGNED BY ROBERT FROST, THOMAS NASON, AND BRUCE ROGERS. (No. 824)

STOKER, Bram (1847-1912). *Dracula*. 1965. SIGNED BY FELIX HOFFMAN. (No. 1,354)

MARQUEZ, Gabriel Garcia (1927-2014). *One Hundred Years of Solitude*. 1983. SIGNED BY RAFAEL FERRER, GREGORY RABASSA, AND ALASTAIR REED. INCLUDES SEPARATE LITHOGRAPH BY FERRER. (No. 1,678)

PAZ, Octavio (1914-1998). *Three Poems.* 1988. SIGNED BY PAZ AND ROBERT MOTHERWELL. (No…)

O'HARA, Frank (1926-1966). *Poems.* 1988. SIGNED BY WILLEM DE KOONING. (No. 13)

The First Book of Moses, Called Genesis. 1989. SIGNED BY JACOB LAWRENCE. (No. 334)

CONRAD, Joseph (1857-1924). *Heart of Darkness*. 1992. SIGNED BY SEAN SCULLY. (No. 226)

HARRER, Heinrich (1912-2006). *The White Spider.* 1996. SIGNED BY HEINRICH HARRER. (No. 17)

HUGHES, Langston (1901-1967). *Sunrise is Coming After While*. 1988. SIGNED BY MAYA ANGELOU AND PHOEBE BEASLEY. (No. 261)

KING, Martin Luther, Jr. (1929-1968). *Letter from Birmingham City Jail*. 2007. SIGNED BY FAITH RINGGOLD.

[*With*:] A large archive of supplemental materials related to the Limited Editions Club including a transcript of reminiscences given by Helen Macy to Columbia University Oral History Research Office in October 1978; an archive of letters exchanged between George and Helen Macy and Robert L. Dothard, designer and compiler of the first LEC bibliography *Quarto-Millenary*, as well as original drawings and punches used in its production and sample pages from various LEC publications reproduced within its pages.

[*With*:] A profusion of ephemera including pre-publication announcements, bibliographies, and original prospectuses which includes the very first ever printed, as well as the first application for membership with original return envelope.

The Limited Editions Club was founded in 1929 by George Macy, its purpose being to offer beautifully produced works of world literature with accompanying illustrations by some of the finest artists of the day. Each title was issued in numbers of 1,500 exactly and was sold to club members for an annual subscription fee of $10.00 (roughly $150.00 today). Throughout its early years, Macy commissioned original art by Pablo Picasso, Henri Matisse, Lynd Ward, Thomas Hart Benton, and Valenti Angelo, among others. Following Macy's death in 1956 his wife Helen took over operations, and upon her retirement in 1968 handed the business over to their son Jonathan. Less than a decade later the company was sold to Sidney Schiff, whose love of modern art and literature breathed new life into Limited Editions Club publications. Works published during the Schiff era tended to focus more on modern authors and artists, with Schiff putting his own stamp on Macy's tradition of commissioning original artwork for LEC works by showcasing the works of Faith Ringgold, Robert Motherwell, Phoebe Beasley, Balthus, and others.

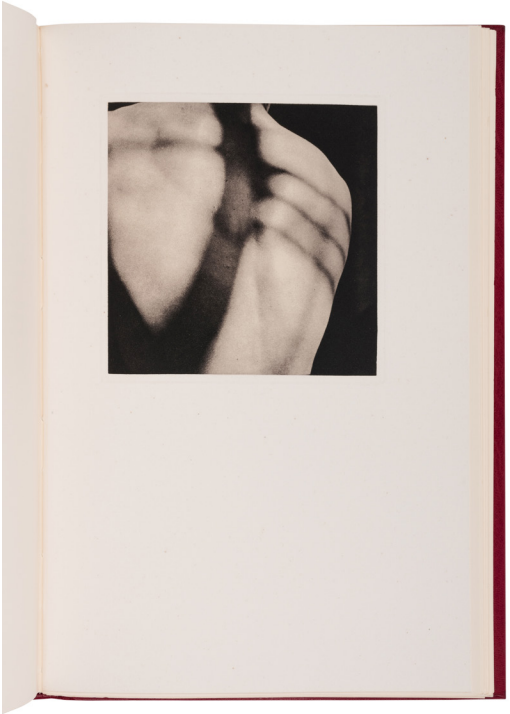
$50,000 - 60,000

132
[LIMITED EDITIONS CLUB]. LAWRENCE, Jacob (1917-2000), illustrator. -- HERSEY, John (1914-1993). *Hiroshima.* New York: The Limited Editions Club, 1983.

Folio. 8 silkscreens by Jacob Lawrence. Original black aniline leather (light scratches); publisher's slipcase (rubbing).

LIMITED EDITION, number 380 of 1,500 copies, SIGNED BY HERSEY, LAWRENCE, AND ROBERT PENN WARREN. As one of the first Western journalists to visit the ruins of Hiroshima after the bombing, John Hersey was afforded a unique glimpse of its immediate effects upon the city and its people. The article and subsequent book he wrote described in great detail the horrors of the atomic bomb and is credited with helping to inspire the American public towards a more compassionate opinion of Japan and its people following the end of the Second World War. Original newsletter laid in.

$500 - 700



133
[LIMITED EDITIONS CLUB]. MAPPLETHORPE, Robert (1946-1989), photographer. -- RIMBAUD, Arthur (1854-1891). *A Season in Hell.* New York: The Limited Editions Club, 1986.

4to. Photogravures by Robert Mapplethorpe. Original red morocco lettered in black by the Jovonis Bookbindery; publisher's slipcase.

LIMITED EDITION, number 447 of 1,000 copies. SIGNED BY MAPPLETHORPE AND TRANSLATOR PAUL SCHMIDT. *A Season in Hell* was begun in April 1873 and was completed shortly after Rimbaud's split with his lover Paul Verlaine following a violent quarrel which ended with Rimbaud shot in the arm. Due in part to the controversy surrounding his relationship with Verlaine the work was snubbed by Parisian critics. In the immediate aftermath of its publication Rimbaud burned all of his manuscripts, resolved never to write poetry again. Shortly thereafter he left France and would spend the next two decades traveling throughout Europe, Asia, and Africa. Original newsletter laid in.

$500 - 700

134
[LIMITED EDITIONS CLUB]. MOTHERWELL, Robert (1915-1991), illustrator. -- PAZ, Octavio (1914-1998). *Three Poems.* New York: The Limited Editions Club, [1988].

Large folio. 26 lithographs by Octavio Paz. Original tan linen with mounted illustration on front; publisher's folding case (some very light soiling at edges).

LIMITED EDITION, number 479 of 750 copies. SIGNED BY PAZ AND MOTHERWELL. Robert Motherwell was first introduced to the poetry of Octavio Paz while an undergraduate at Stanford University. It was to Paz and James Joyce in particular that Motherwell would credit his interest in modernism, a style which would influence Motherwell's visual art through the rest of his life.

$2,000 - 3,000

135
[LIMITED EDITIONS CLUB]. LAWRENCE, Jacob (1917-2000), illustrator. *The Book of Moses, Called Genesis: The King James Version.* New York: The Limited Editions Club, 1989.

Large folio. 8 silkscreens by Jacob Lawrence. Original navy blue cloth; publisher's folding case.

LIMITED EDITION, number 384 of 400 copies. SIGNED BY LAWRENCE. Regarding his work for the Limited Editions Club for *The Book of Moses,* Lawrence wrote that "I was baptized in the Abyssinian Baptist Church [in Harlem] in about 1932. There I attended church, I attended Sunday school, and I remember the ministers giving very passionate sermons pertaining to the Creation. This was over fifty years ago, and you know, these things stay with you even though you don't realize what an impact these experiences are making on you at the time. As I was doing the series I think that this was in the back of my mind, hearing this minister talk about these things." Original newsletter laid in.

$2,500 - 3,500

136
[LIMITED EDITIONS CLUB]. EISENSTAEDT, Alfred (1898-1995), photographer. -- HEMINGWAY, Ernest (1899-1961). *The Old Man and the Sea.* New York: The Limited Editions Club, [1990].

Oblong folio. Numerous photogravures after Alfred Eisenstaedt. Original blue morocco-backed linen, spine lettered in gilt; publisher's folding case.

LIMITED EDITION, number 119 of 600 copies. SIGNED BY EISENSTAEDT. *The Old Man and the Sea* saw its initial publication in the pages of *Life* magazine's Labor Day 1952 issue, for which Alfred Eisenstaedt was assigned to photograph its author. Upon his arrival in Cuba Eisenstaedt found himself at the receiving end of Hemingway's constant rages, at many points even going off by himself to photograph other parts of the island in order calming himself down before returning to his assignment. He would later write that Hemingway was "the most difficult man I ever photographed."

$500 - 700

137
[LIMITED EDITIONS CLUB]. DE KOONING, Willem (1904-1997), illustrator. -- O'HARA, Frank (1926-1966). *Poems.* New York: The Limited Editions Club, 1988.

Large folio. 17 lithographs by Willem de Kooning. Original black morocco gilt; publisher's folding case.

LIMITED EDITION, number 149 of 550 copies with de Kooning's authorized facsimile signature. Frank O'Hara was a writer, critic, and museum curator whose poetry was described by critic Mark Doty as being "urbane, ironic...often wildly funny." The first posthumous collection of his poetry, *The Collected Poems of Frank O'Hara,* shared the 1972 National Book Award for Poetry.

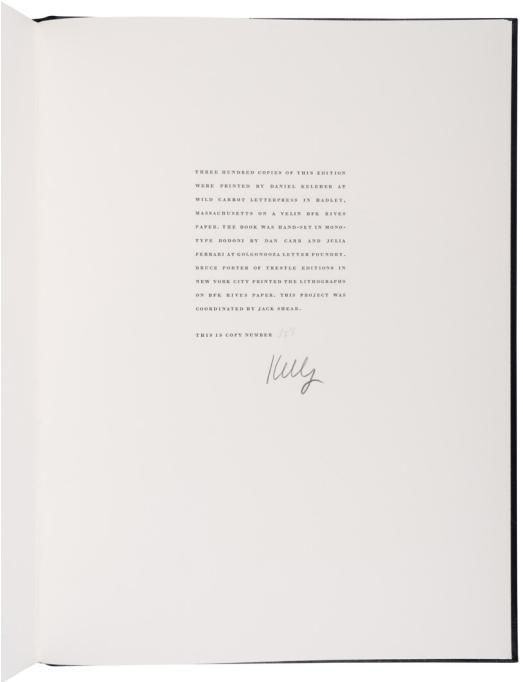
$1,000 - 1,500

138
[LIMITED EDITIONS CLUB]. KELLY, Ellsworth (1923-2015), illustrator. -- MALLARME, Stephane (1842-1898). *A Un Coup de Dés n'Abolira Jamais le Hasard*. [A Throw of the Dice Will Never Abolish Chance]. New York: The Limited Editions Club, 1992.

Folio. Lithographs by Ellsworth Kelly. Original black goatskin; publisher's folding case.

LIMITED EDITION, number 174 of 300. SIGNED BY KELLY. *A Throw of the Dice Will Never Abolish Chance* was written by Mallarme in 1897 and was published in *Cosmopolis* later that year. It was not published in book form until 1914, and only then in an edition of 60 copies.

$1,500 - 2,500



139
[LIMITED EDITIONS CLUB]. CATLETT, Elizabeth (1915-2012), illustrator. -- WALKER, Margaret (1915-1998). *For My People.* New York: The Limited Editions Club, 1992.

Large folio. 6 lithographs by Elizabeth Catlett. Original red cloth; publisher's slipcase.

LIMITED EDITION, number 121 of 400 copies. SIGNED BY CATLETT AND WALKER. *For My People* was first published in 1942 and that same year won Yale Series of Younger Poets Competition, making its author the first African-American woman to win a national writing prize. Darlene Clark Hine once described it as "the most important collection of poetry written by a participant in the Chicago Black Renaissance..." Original newsletter tipped in.

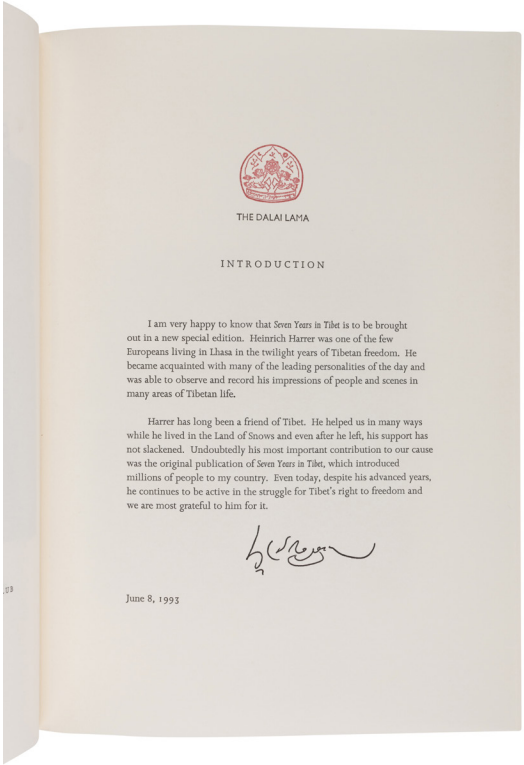
$500 - 700

140
[LIMITED EDITIONS CLUB]. SCULLY, Sean (b. 1945), illustrator. -- CONRAD, Joseph (1857-1924). *Heart of Darkness.* New York: The Limited Editions Club, 1992.

Large 4to. 8 etchings by Sean Scully. Original black morocco gilt; publisher's folding case.

LIMITED EDITION, number 13 of 300 copies. SIGNED BY SCULLY. *Heart of Darkness* was originally printed as a three-part serial in *Blackwood's Magazine* from February-April 1899 to celebrate the publication's one hundredth anniversary. Though the novella received little notice during Conrad's lifetime, it received a critical reappraisal after Orson Welles and his Mercury Theatre adapted it into a 1938 radio play which reimagined it as depicting the rise of a fascist dictator. Forty years later Francis Ford Coppola would reinterpret it again in his Academy Award-winning classic *Apocalypse Now.* Original prospectus laid-in.

$1,000 - 2,000



THE DALAI LAMA

INTRODUCTION

I am very happy to know that *Seven Years in Tibet* is to be brought out in a new special edition. Heinrich Harrer was one of the few Europeans living in Lhasa in the twilight years of Tibetan freedom. He became acquainted with many of the leading personalities of the day and was able to observe and record his impressions of people and scenes in many areas of Tibetan life.

Harrer has long been a friend of Tibet. He helped us in many ways while he lived in the Land of Snows and even after he left, his support has not slackened. Undoubtedly his most important contribution to our cause was the original publication of *Seven Years in Tibet*, which introduced millions of people to my country. Even today, despite his advanced years, he continues to be active in the struggle for Tibet's right to freedom and we are most grateful to him for it.

June 8, 1993

141
[LIMITED EDITIONS CLUB]. HARRER, Heinrich (1912-2006). *Seven Years in Tibet.* New York: The Limited Editions Club, 1993.

Large 4to. 6 photogravures by Heinrich Harrer; original map by Phuntsok Dore laid in. Original Indian white silk wrapped in red and saffron cloth; publisher's carved magnolia wood panels with original straps.

LIMITED EDITION, number 46 of 300 copies. SIGNED BY HARRER. *Seven Years in Tibet* covers the interim period between Harrer's escape from a British internment camp in 1944 to the Battle of Chambo nearly seven years later. The book was first published in 1953, just after Tibet fell to the Chinese Communist Party, and was hailed for having "provided the world with a final glimpse of life in an independent Tibetan state prior to the Chinese invasion."

$700 - 900

142
[LIMITED EDITIONS CLUB]. BALTHUS (1908-2001), illustrator. -- BRONTE, Emily (1818-1848). *Wuthering Heights.* New York: The Limited Editions Club, 1993.

Folio. 15 lithographs by Balthus. Original tan morocco; publisher's folding case.

LIMITED EDITION, number 46 of 300 copies. SIGNED BY BALTHUS. *Wuthering Heights* is the only novel by Emily Bronte ever published. Its first edition was published with her sister Anne's *Agnes Grey* in three volumes, with *Wuthering Heights* comprising the first two volumes and *Agnes Grey* the third. Original prospectus laid in.

$800 - 1,200

143
[LIMITED EDITIONS CLUB]. CARTIER-BRESSON, Henri (1908-2004). -- ARAGON, Louis (1897-1982). *Le Paysan de Paris.* New York: The Limited Editions Club, 1994.

Folio. Photogravures and lithographs by Henri-Cartier Bresson. Original pale gray cloth; publisher's slipcase.

LIMITED EDITION, number 210 of 300 copies, SIGNED BY CARTIER-BRESSON. *Le Paysan de Paris* comprises two main sections, each offering a surrealistic view of the Avenue de l'Opera and the Parc des Buttes Chaumont, respectively. Original prospectus laid in.

$300 - 500

144
[LIMITED EDITIONS CLUB]. BALTHUS (1908-2001), illustrator. -- PAZ, Octavio (1914-1998). *Sight and Touch.* New York: The Limited Editions Club, 1995.

Large folio. 3 colored woodcuts by Balthus. Original quarter beige morocco, printed label on upper cover; publisher's slipcase.

LIMITED EDITION, number 79 of 300 copies. SIGNED BY BALTHUS AND PAZ. Original newsletter laid in.

$500 - 700

145
[LIMITED EDITIONS CLUB]. CARTIER-BRESSON, Henri. (1908-2004), illustrator. -- RIMBAUD, Arthur (1854-1891). *Vowels.* New York: The Limited Editions Club, 1996.

Oblong folio. 3 watercolor woodblock prints by Henri Cartier-Bresson. Original morocco-backed cloth; publisher's folding case.

LIMITED EDITION, number 33 of 300 copies. SIGNED BY CARTIER-BRESSON. *Vowels* was originally penned by Arthur Rimbaud in 1871 but wouldn't see publication until twelve years later, long after Rimbaud had quit France in order to travel throughout Europe and Africa. Original newsletter laid in.

$300 - 500

146
[LIMITED EDITIONS CLUB]. JONES, Lois Mailou (1905-1998), illustrator. -- SENGHOR, Leopold Sedar (1906-2001). *Poems.* New York: The Limited Editions Club, 1996.

Large folio. Illustrations by Lois Mailou Jones with original prospectus laid-in. Original purple cloth gilt; publisher's folding case.

LIMITED EDITION, number 195 of 300 copies. SIGNED BY SENGHOR AND JONES. Leopold Sedar Senghor was a poet and cultural theorist who from 1960-1980 served as the first president of Senegal. His poetry was widely revered, with his poem "A l'appel de la race de Saba" about the entry of Italian troops into Addis Adiba during World War II one of his most beloved. In 1978 he was awarded the Prix mondial Cino Del Duca, one of the most prestigious international literary awards.

$300 - 500

147
[LIMITED EDITIONS CLUB]. BALTHUS (1908-2001), illustrator. -- RILKE, Rainer Maria (1875-1926). *The Sonnets to Orpheus.* New York: The Limited Editions Club, 1997.

Folio. 2 color woodcuts by Balthus. Original morocco-backed cloth; publisher's folding case.

LIMITED EDITION, number 300 of 300 copies. SIGNED BY BALTHUS. *The Sonnets to Orpheus* comprises a cycle of 55 sonnets written over the course of three weeks in what the author described as "a savage creative storm." It was inspired by the death of a childhood playmate of Rilke's daughter, Ruth, and was intended as a memorial to her.

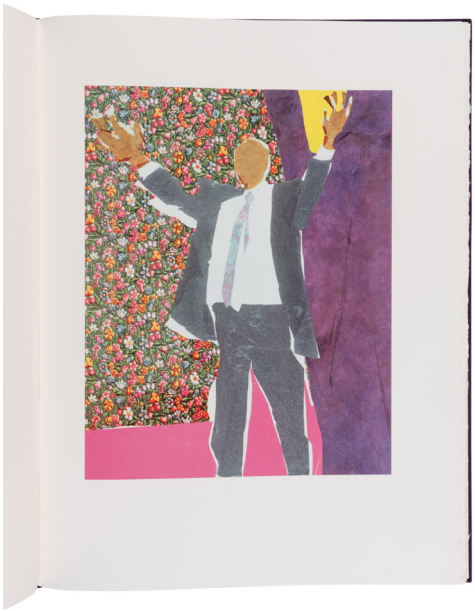
$300 - 500

148
[LIMITED EDITIONS CLUB]. CARTIER-BRESSON, Henri (1908-2004), photographer. -- BAUDELAIRE, Charles (1821-1867). *Three Poems from Les Fleurs du Mal.* New York: The Limited Editions Club, 1997.

Large 4to. 4 photogravures by Henri Cartier-Bresson. Original red cloth, printed paper label mounted on upper cover; publisher's folding case.

LIMITED EDITION, number 13 of 300 copies. SIGNED BY CARTIER-BRESSON. Original newsletter laid in.

$500 - 700

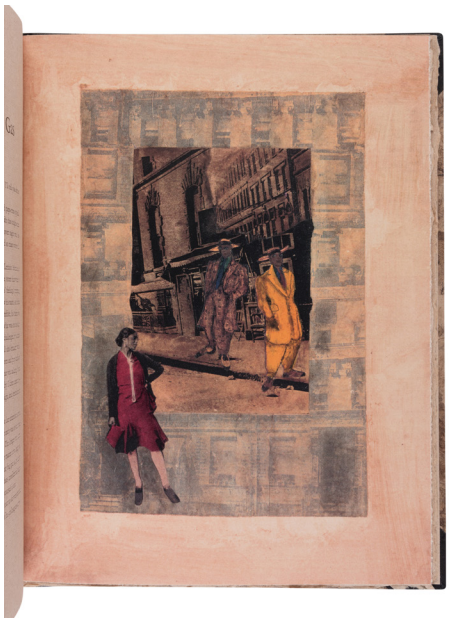


149
[LIMITED EDITIONS CLUB]. BEASLEY, Phoebe (b. 1943), illustrator. -- ANGELOU, Maya (1928-2014), editor. -- HUGHES, Langston (1901-1967). *Sunrise is Coming After While.* New York: The Limited Editions Club, 1998.

Large folio. 6 silkscreens by Phoebe Beasley. Original purple cloth; publisher's folding case.

LIMITED EDITION, number 90 of 300 copies. SIGNED BY BEASLEY AND ANGELOU. Original prospectus laid-in.

$500 - 700



150
[LIMITED EDITIONS CLUB]. SAAR, Betye (b. 1926), illustrator. -- HURSTON, Zora Neale (1891-1960). *Bookmarks in the Pages of Life.* New York: The Limited Editions Club, 2001.

Folio. Color collages in serigraph by Betye Saar. Original half morocco; publisher's folding case.

LIMITED EDITION, number 249 of 300 copies. SIGNED BY SAAR. *Bookmarks in the Pages of Life* comprises six short stories including "Now You're Cookin' With Gas," "Magnolia Flower," and "The Conscience of the Court." Original prospectus laid-in.

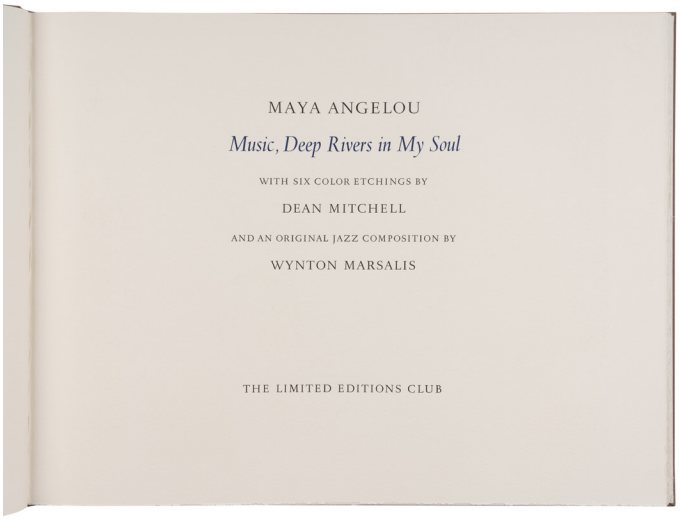
$500 - 700

151
[LIMITED EDITIONS CLUB]. WILSON, John (1922-2015), illustrator. -- WRIGHT, Richard (1908-1960). *Down by the Riverside.* New York: The Limited Editions Club, 2001.

Oblong folio. 4 etchings by John Wilson. Original blue cloth lettered in black; publisher's folding case (rubbing).

LIMITED EDITION, number 228 of 300 copies. SIGNED BY JOHN WILSON. *Down by the Riverside* was originally included as a short story in Richard Wright's first published work, *Uncle Tom's Children.* Original newsletter laid in.

$500 - 700

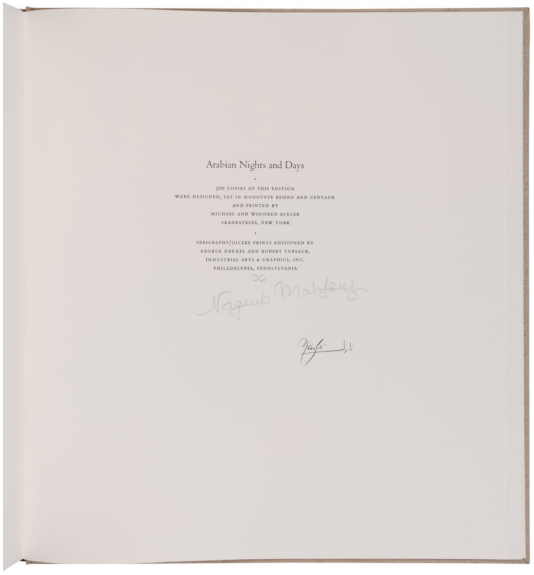


152
[LIMITED EDITIONS CLUB]. MITCHELL, Dean (b. 1957), illustrator. -- MARSALIS, Wynton (b. 1961), composer. -- ANGELOU, Maya (1928-2014). *Music, Deep Rivers in My Soul.* New York: The Limited Editions Club, 2003.

Oblong folio. 6 color etchings by Dean Mitchell; compact disc of an original composition by Wynton Marsalis laid in. Original tan cloth; publisher's folding case.

LIMITED EDITION, number 232 of 400 copies. SIGNED BY ANGELOU, MITCHELL, AND MARSALIS. Original newsletter laid in.

$500 - 700

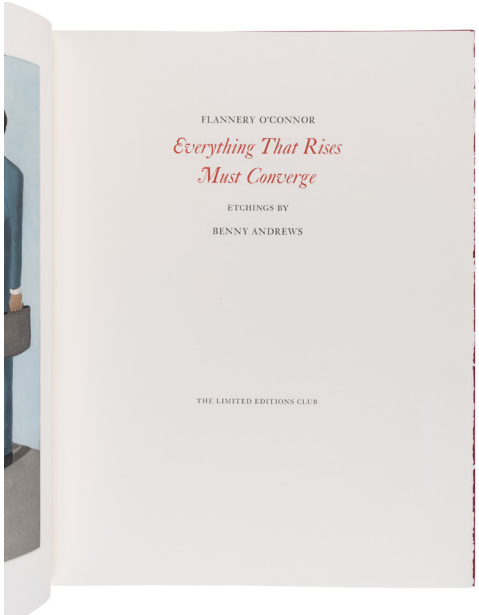


153
[LIMITED EDITIONS CLUB]. MADKOUR, Nazli (b. 1949), illustrator. -- MAHFOUZ, Naguib (1911-2004). *Arabian Nights and Days.* New York: The Limited Editions Club, 2005.

Large folio. 7 serigraph prints by Nazli Madkour. Original tan cloth, morocco lettering-piece gilt mounted on upper cover; publisher's folding case.

LIMITED EDITION, number 36 of 300 copies. SIGNED BY MAHFOUZ AND MADKOUR. *Arabian Nights and Days* serves as a sequel to *The Thousand and One Nights*, with many of the same characters appearing in both works. Naguib Mahfouz won the Nobel Prize for Literature in 1988 - the only Arabic-Egyptian recipient to date.

$500 - 700

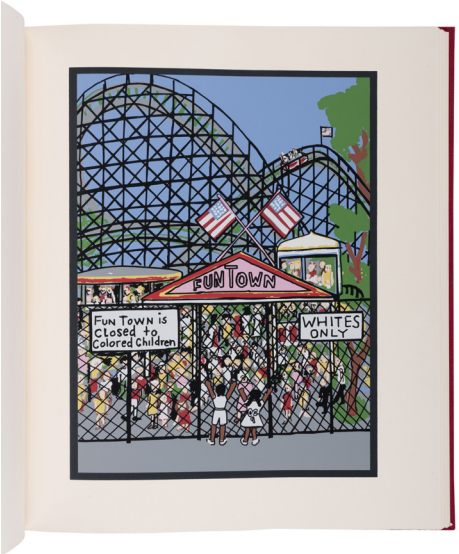


154
[LIMITED EDITIONS CLUB]. ANDREWS, Benny (1930-2006), illustrator. -- O'CONNOR, Flannery (1925-1964). *Everything That Rises Must Converge.* New York: The Limited Editions Club, 2005.

Large folio. 6 color etchings by Benny Andrews. Original red cloth, morocco lettering-piece gilt on upper cover; publisher's folding case.

LIMITED EDITION, number 160 of 300 copies. SIGNED BY ANDREWS. *Everything That Rises Must Converge* first appeared in the 1961 issue of *New World Writing*, and resulted in O'Connor winning her second O. Henry Award. It was later included in the title of O'Connor's first posthumous collection of short stories. Original newsletter laid in.

$700 - 900



155
[LIMITED EDITIONS CLUB]. RINGGOLD, Faith (1930-2024). -- KING, Martin Luther, Jr. (1929-1968). *Letter from Birmingham City Jail.* illustrator. [New York]: The Limited Editions Club, 2007.

Folio. 8 color serigraph prints by Ringgold. Original red cloth, morocco lettering-piece gilt on upper cover; publisher's folding case.

LIMITED EDITION, number 185 of 420 copies. SIGNED BY RINGGOLD. *Letter from Birmingham City Jail* was penned by Dr. Martin Luther King, Jr. following his arrest on 12 April 1963 for violating the city's injunction against "parading, demonstrating, boycotting, trespassing, and picketing", and largely responded to an open letter published on the day of King's arrest by eight white Alabama clergymen criticizing Dr. King and his methods. The letter saw its first publication the following month and would later be reprinted in King's 1964 book *Why We Can't Wait.* In the accompanying Note by the Artist Faith Ringgold writes that "What [King] has to say about the life and struggle of black people in America is a treatise on freedom and justice a model for democracy in the world."

$1,000 - 1,500

156
[LIMITED EDITIONS CLUB]. FRANK, Robert (1924-2019), photographer. *The Declaration of Independence.* New York: The Limited Editions Club, 2010.

Folio. Photogravure frontispiece of "Jay, New York" (1954) after a photograph by Robert Frank. Original blue cloth, morocco lettering-piece gilt mounted on upper cover; publisher's folding case.

LIMITED EDITION, number 185 of 500 copies. SIGNED BY ROBERT FRANK AND DAVID ARMITAGE. *The Declaration of Independence* was the last publication to date by the Limited Editions Club.

$500 - 700

157
[LIMITED EDITIONS CLUB]. A group of 24 Schiff-era works, comprising:

GROTH, John, illustrator. MITCHELL, Margaret. *Gone With the Wind.* 1968. 2 volumes. LIMITED EDITION, number 1,449 of 1,500 copies. SIGNED BY GROTH. -- HARMON, Lily, illustrator. WHARTON, Edith. *The House of Mirth.* 1975. LIMITED EDITION, number, 1,512 of 2,000 copies. SIGNED BY HARMON. -- EICHENBERG, Fritz, illustrator. BERNANOS, Georges. *Diary of a Country Priest.* 1986. LIMITED EDITION, number 605 of 1,000 copies. SIGNED BY EICHENBERG. -- GUCCIONE, Piero, illustrator. DI LAMPEDUSA, Giuseppe. *The Leopard.* 1988. LIMITED EDITION, number 435 of 750 copies. SIGNED BY GUCCIONE. -- JUAREZ, Roberto, illustrator. CARPENTIER, Alejo. *The Kingdom of This World.* 1988. LIMITED EDITION, number 427 of 750 copies. SIGNED BY JAUREZ AND JOHN HERSEY. -- O'NEAL, Hank, photographer. WARREN, Robert Penn. *All the King's Men.* 1989. 2 volumes. LIMITED EDITION, number 130 of 600 copies. SIGNED BY O'NEAL AND WARREN. -- COSINDAS, Marie, photographer. DURRENMATT, Friedrich. *Oedipus.* 1989. LIMITED EDITION, number 199 of 650 copies. SIGNED BY COSINDAS AND DURRENMATT. -- RYMAN, Robert, photographer. BECKETT, Samuel. *Nohow On.* 1989. SIGNED BY BECKETT AND RYMAN. -- SISKIND, Aaron, photographer. -- WHITMAN, Walt. *Song of the Open Road.* 1990. LIMITED EDITION, number 427 of 550 copies. SIGNED BY SISKIND. -- KUPER, Yuri, illustrator. PASTERNAK, Boris. *My Sister - Life*. 1991. LIMITED EDITION, number 79 of 250 copies. SIGNED BY KUPER. -- ABBOTT, Berenice, photographer. MITCHELL, Joseph. *The Bottom of the Harbor.* 1992. LIMITED EDITION, number 140 of 250 copies. SIGNED BY MITCHELL. -- CLEMENTE, Francesco, illustrator. POUND, Ezra. *Cathay.* 1992. LIMITED EDITION, number 226 of 300 copies. SIGNED BY CLEMENTE. -- FRANCK, Martine, illustrator. GIONO, Jean. *The Man Who Planted Trees.* 1995. LIMITED EDITION, number 5 of 300 copies. SIGNED BY FRANCK. -- SETSUKO, illustrator. IZUMI, Kyoka. *The Tale of the Wandering Monk.* 1995. LIMITED EDITION, number 89 of 300 copies. SIGNED BY SETSUKO. -- CRITE, Allan Rohan, illustrator. *The Revelation of Saint John the Divine*. 1995. LIMITED EDITION, number 82 of 300 copies. SIGNED BY CRITE. -- FREILICHER, Jane, illustrator. -- ASHBERY, John. *Descriptions of a Masque.* 1998. LIMITED EDITION, number 13 of 300 copies. SIGNED BY ASHBERY AND FREILICHER. -- BRUSKIN, Grisha, illustrator. -- AKHMATOVA, Anna. *Requiem.* 2000. LIMITED EDITION, number 98 of 300 copies. SIGNED BY BRUSKIN AND SIR JOHN TAVENER. -- HOSOE, Eikoh, photographer. TANIZAKI, Jun'ichiro. *A Portrait of Shunkin.* 2000. LIMITED EDITION, number 2 of 300 copies. SIGNED BY HOSOE AND SHUNKEI YAHAHI. -- CELAN-LESTRANGE, Gisele, illustrator. -- CELAN, Paul. *Todesfuge.* 2001. LIMITED EDITION, number 67 of 300 copies. SIGNED BY TRANSLATOR JOHN FELSTINER. -- BALTHUS, illustrator. -- MOZART, Wolfgang Amadeus. *Cosi Fan Tutte*. 2001. With three compact discs. LIMITED EDITION, number 61 of 300 copies. SIGNED BY BALTHUS.

Together, 20 works in 22 volumes, various 4to, folio and large folio sizes, all in publisher's bindings and folding cases, condition generally fine.

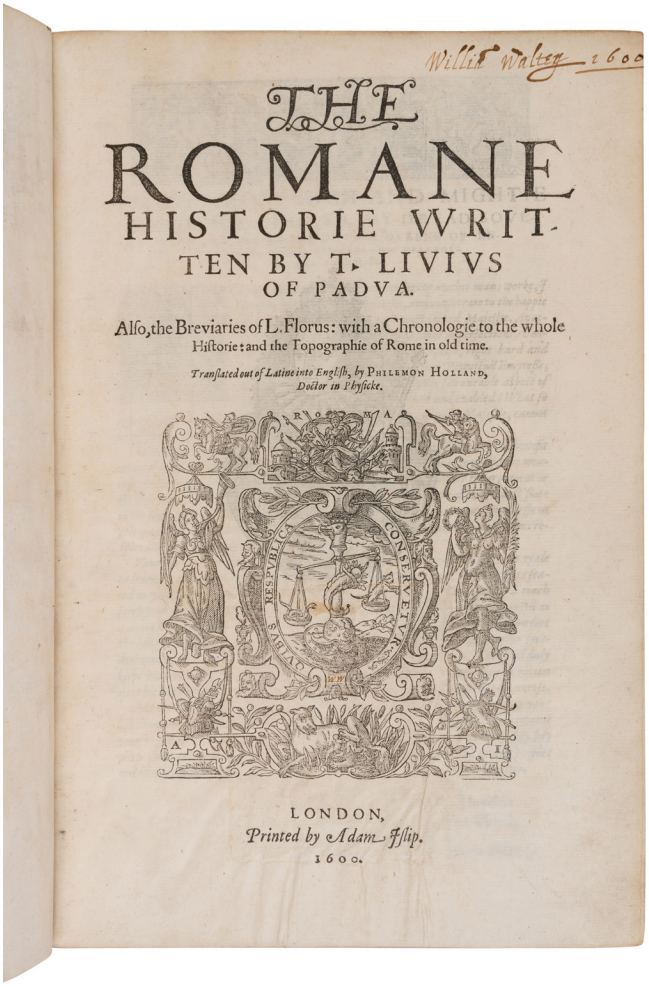
$1,500 - 2,500

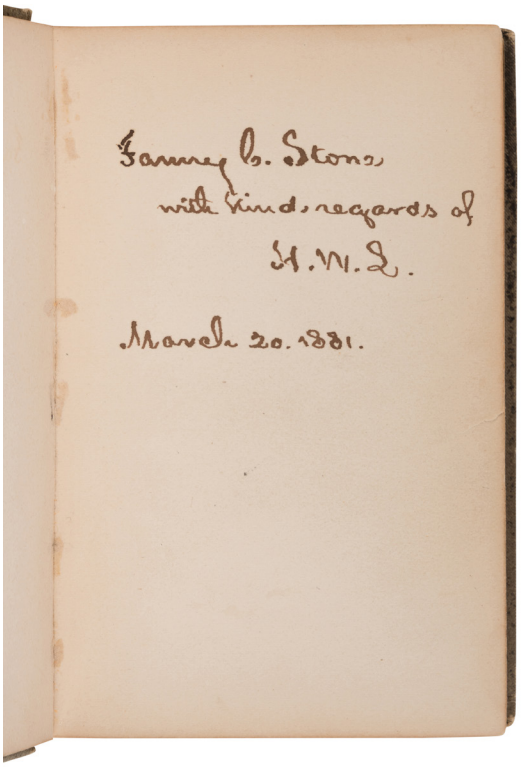
158
LIVIUS, Titus (59 BCE-17 CE). *The Romane Historie Written by T. Livius of Padva.* London: Adam Islip, 1600.

Folio (330 x 220 mm). (Very light intermittent spotting.) Early 18th century full mottled calf (rubbing, light wear to extremities). *Provenance*: Algernon Campbell, 2nd Earl of Essex (1760-1710), soldier and courtier, Constable of the Tower of London (armorial bookplate, red morocco label gilt affixed to spine); James Heron Watson (bookplate); Dr. and Mrs. H.R. Knohl (bookplate); William Walter (ownership inscription to title page dated 1600).

FIRST COMPLETE EDITION IN ENGLISH. Throughout the Renaissance Titus Livius was considered to be the most reliable source on Roman history, with his account on the empire's rise and to the Punic Wars period central to historical and political thinking. Although excerpts of his works in English were in circulation it was not until the present volume was published in 1600 that a full English translation was made available. Eber 12137; Pforzheimer 495; STC 16613.

$8,000 - 12,000



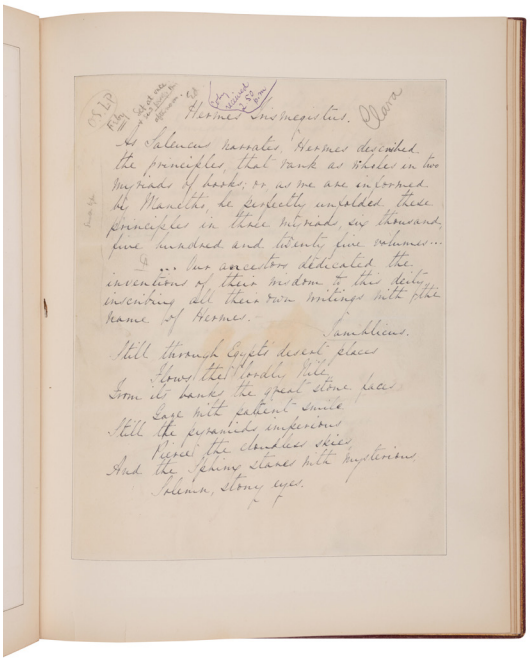


159
LONGFELLOW, Henry Wadsworth (1808-1882). *The Longfellow Birthday-Book*. Boston: Houghton Mifflin, 1881.

12mo. Numerous illustrations. Original decorative cloth stamped in black and gilt (extremities rubbed, hinges a bit tender). *Provenance*: numerous signatures under various calendar days.

FIRST EDITION. PRESENTATION COPY, INSCRIBED BY LONGFELLOW TO HIS DAUGHTER'S FRIEND: "Fanny C. Stone with kind regards of H.W.L." Longfellow additionally signs his name on p.63 under his birthday listing for February 27. Stone was the daughter of Eben F. Stone of Newburyport, MA, who served in the Massachusetts Senate in the 1850s and was a U.S. Congressman in the 1880s. She was also a friend of Longfellow's daughter.

$400 - 600



Hermes Trismegistus.

As Sabinus narrates, Hermes described
the principles that rank as wheels in two
myriads of books; so we are informed.
Hi Manetho, he perfectly unfolded these
principles in twelve myriads, six thousand,
five hundred and twenty five volumes...
... Our ancestors dedicated the
inventions of their wisdom to the deity
inscribing all their writings with the
name of Hermes.
Iamblichus.

Still through Egypt's desert plain
Flows the rolling Nile,
From its banks the great stone face
Sage with patient smile
Still the pyramids imperious
Pierce the cloudless skies,
And the sphinx stares with mysterious
Solemn, stony eyes.
L. P.

160
LONGFELLOW, Henry Wadsworth (1807-1882). Autograph poetic manuscript signed ("Henry W. Longfellow"), the printer's fair copy of "Hermes Trismegistus", Cambridge, MA, January 1882.

6pp., 4to (248 x 191 mm), titled in autograph at head, complete as first published in 10 stanzas, about 420 words, 90 lines in total including the introduction by the Neoplatonist philosopher Iamblichus, old folds, docketed in purple ink, penciled notations by the publisher. [*With*:] 3 engraved portraits of Longfellow; the cover of the February 1882 issue of *The Century Illustrated Monthly Magazine* in which the poem first appeared and the two text leaves that comprise the first appearance of the poem. Notes at the head of the first leaf indicate "Copy received at 2:50 p.m" in purple ink and another in pencil "Set at once & send proofs this afternoon. Ed." A pencil note in another hand reads simply "Clara" (possibly Longfellow's friend Clara Crowninshield?), though the hand in which the manuscript is written is likely that of Edith Longfellow. All bound in red morocco gilt, covers with palmette border, gilt-lettering within, stamp-signed by Stikeman (light rubbing at corners). *Provenance*: sold, Anderson Galleries, 1 June 1904, lot 182.

THOUGHT TO HAVE BEEN THE LAST POEM LONGFELLOW COMPOSED, "Hermes Trismegistus" endeavors to express the contemplations and sentiments of someone as they approach death and transition from the temporal world to the eternal. The present manuscript appears to be the "Ur text" of the poem, being THE ONLY KNOWN CONTEMPORARY MANUSCRIPT TRANSCRIPT OF THE POEM.

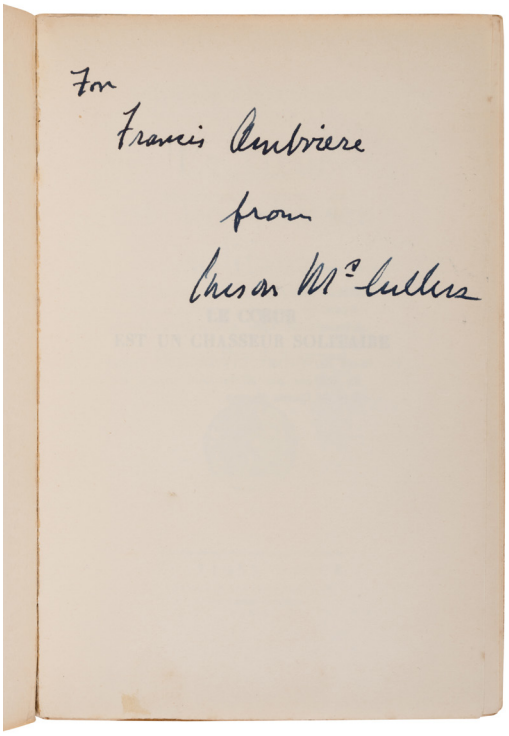
$1,500 - 2,500

161
MACKAY, Charles (1814-1889). *Memoirs of Extraordinary Popular Delusions.* London: Richard Bentley, 1841.

3 volumes, 8vo (222 x 133 mm). Half-titles in second and third volumes; 5 engraved portraits (some minor offsetting, very light spotting throughout.) 20th-century half crushed green morocco, top edges gilt, others uncut (very light rubbing). *Provenance*: Armorial bookplate.

FIRST EDITION. *Memoirs of Extraordinary Popular Delusions* is considered to be one of the earliest studies of crowd psychology ever printed, with its author devoting individual chapters to debunking some of the most popular myths of the day including alchemy, fortune-telling, prophecies, witch manias, tulipomania, and the infamous Mississippi Scheme. The work has proven especially popular in finance circles, with financier Bernard Baruch famously crediting the lessons learned from reading MacKay's book to his decision to sell all of his stock just before the 1929 Wall Street crash.

$2,000 - 3,000



For
Francis Ambriere
from
Carson McCullers

162
McCULLERS, Carson (1917-1967). *Le coeur est un chasseur solitaire*. [The Heart is a Lonely Hunter]. Paris: Editions Stock, 1947.

8vo. Original wrappers printed in orange and black (light sunning to extremities).

FIRST FRENCH EDITION OF THE AUTHOR'S FIRST BOOK, one of 100 hors commerce copies, from a total edition of 2750 copies printed on velin blanc sudois. PRESENTATION COPY, INSCRIBED BY McCULLERS to the French author Francis Ambrière. Ambrière (1907-1998) was selected for the Prix Goncourt in 1940 for his book *Les Grandes Vacances*. "No matter what the age of the author, *The Heart is a Lonely Hunter* would be a remarkable book. When one reads that Carson McCullers is a girl of 22 it becomes... something beyond that, something more akin to the vocation of pain to which a great poet is born" (New York Times, *Carson at 100*).

$400 - 600

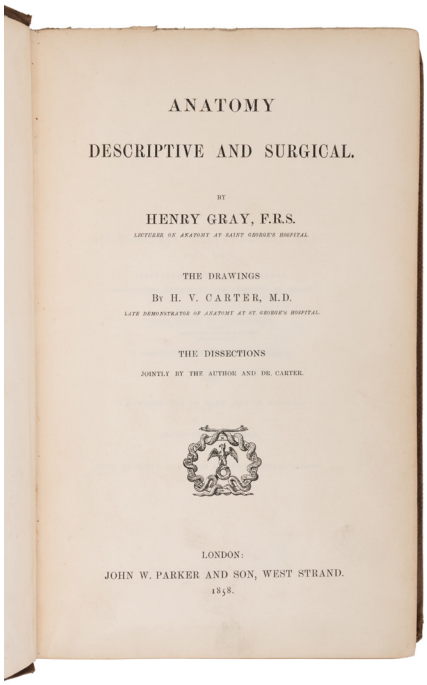
163
[MEDICAL]. GRAY, Henry (1827-1861). *Anatomy Descriptive and Surgical*. London: John W. Parker, 1858.

Tall 8vo. Half-title; numerous illustrations by Henry Vandyke Carter; 2pp. publisher's ads at end. Original brown pebbled cloth, gilt-lettered spine (fore-corners bumped, a touch of wear at spine ends). *Provenance*: James A. Steel, bequeathed to; Medico Chirurgical Society of Aberdeen (book label).

FIRST EDITION. "The standard handbook on anatomy for the English-speaking world. More than a century after its first publication, Gray's work continues to be published in revised edition" (Norman). RARE IN THE ORIGINAL CLOTH BINDING. Eimas 1914; Garrison-Morton 418; Norman 939.

Selections from the Library of Dr. John Talbot Gernon

$2,000 - 3,000



ANATOMY

DESCRIPTIVE AND SURGICAL.

BY

HENRY GRAY, F.R.S.

LECTURER ON ANATOMY AT SAINT GEORGE'S HOSPITAL.

THE DRAWINGS

BY H. V. CARTER, M.D.

LATE DEMONSTRATOR OF ANATOMY AT ST. GEORGE'S HOSPITAL.

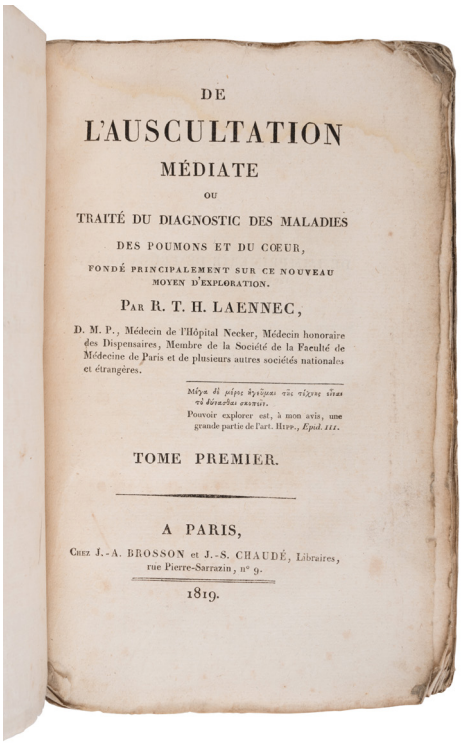
THE DISSECTIONS

JOINTLY BY THE AUTHOR AND DR. CARTER.

LONDON:

JOHN W. PARKER AND SON, WEST STRAND.

1858.



DE

L'AUSCULTATION

MÉDIATE

OU

TRAITÉ DU DIAGNOSTIC DES MALADIES

DES POUMONS ET DU CŒUR,

FONDÉ PRINCIPALEMENT SUR CE NOUVEAU MOYEN D'EXPLORATION.

PAR R. T. H. LAENNEC,

D. M. P., Médecin de l'Hôpital Necker, Médecin honoraire des Dispensaires, Membre de la Société de la Faculté de Médecine de Paris et de plusieurs autres sociétés nationales et étrangères.

Μέγα δὲ μέρος ἀγιάζεται τοῦ τέχνης εἶναι τὸ δύνασθαι σκοπεῖν.

Pouvoir explorer est, à mon avis, une grande partie de l'art. HIPP., *Epid. III.*

TOME PREMIER.

A PARIS,

CHEZ J.-A. BROSSON et J.-S. CHAUDÉ, Libraires, rue Pierre-Sarrazin, n° 9.

1819.

164
[MEDICAL]. LAENNEC, René-Théophile-Hyacinthe (1781-1826). *De l'Auscultation Mediate.* Paris: J.A. Brosson et J.S. Chaude, 1819.

2 volumes, 8vo (216 x 140 mm). Half-titles, 4 folding engraved plates at end of first volume (some very light intermittent spotting.) ORIGINAL PRINTED WRAPPERS (some light rubbing, spotting, minor soiling); folding chemise and slipcase. *Provenance*: John Talbot Gernon (with a letter from P.J. Bishop, librarian of the Cardiothoracic Institute of London, thanking Dr. John Talbot Gernon for his detailed description of this copy of Laennec's work for use in Bishop's bibliography).

THE INVENTION OF THE STETHOSCOPE.

FIRST EDITION, FIRST STATE, with sig. A*2 uncancelled and with all original typographical errors. Laennec's groundbreaking treatise on the invention of the stethoscope and its medical applications. Laennec would later recall, "In 1816, I was consulted by a young woman laboring under general symptoms of diseased heart, and in whose case percussion and the application of the hand were of little avail.... The other method just mentioned direct auscultation being rendered inadmissible by the age and sex of the patient, I happened to recollect a simple and well-known fact in acoustics... the great distinctness with which we hear the scratch of a pin at one end of a piece of wood on applying our ear to the other. Immediately, on this suggestion, I rolled a quire of paper into a kind of cylinder and applied one end of it to the region of the heart and the other to my ear..." For nearly thirty years the cylindrical design of the stethoscope was standard; the modern type with two earpieces was invented by Arthur Leared in 1851. *Dibner Heralds* 129; Garrison-Morton-Norman 2673; Grolier *100 Medicine* 57; Norman 1254; *PMM* 280. AN UNCUT COPY IN THE RARE ORIGINAL WRAPPERS.

Selections from the Library of Dr. John Talbot Gernon

$800 - 1,200

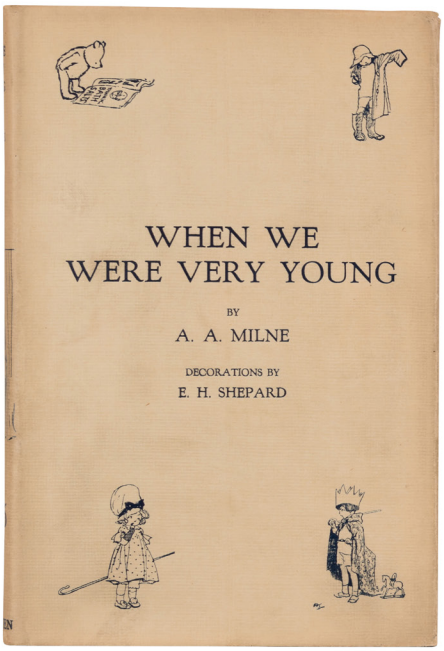
165
MEDICI, Catherine de (1519-1589). Autograph document signed ("Catherine"), n.d., ca 1547-1563.

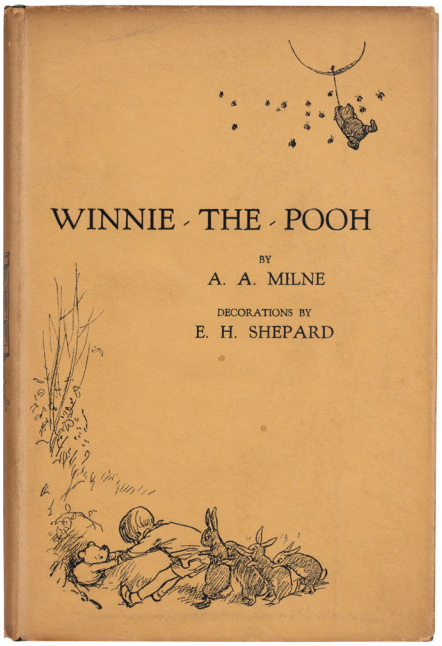
1p., oblong 8vo (216 x 330 mm), on vellum, old folds, some soiling, slightly trimmed. Untranslated document in French.

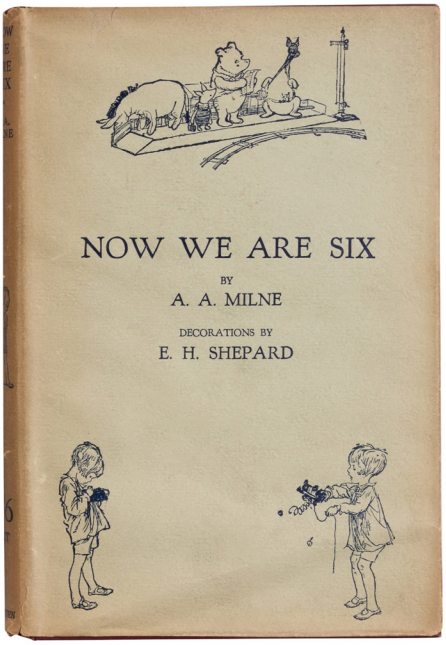
[*Bound in*:] PARDOE, Julia. *The Court and Reign of Francis the First, King of France*. London: Richard Bentley, 1849. 3 (of 4) parts in 2 volumes bound into 3, 8vo. EXTRA ILLUSTRATED WITH 238 ENGRAVINGS INCLUDING A SIGNED DOCUMENT FROM THE QUEEN OF FRANCE; additional contents leaf in manuscript inserted in vol.1. Early 20th century half tan morocco gilt, marbled boards, spines in 6 compartments with 5 raised bands, gilt-lettering in 2, others gilt, top edges gilt, stamp-signed by Tout.

FIRST EDITION. Born into the influential Medici family of Florence, Catherine de Medici married King Henry II of France on October 28, 1533, when both were just 14 years old. Their marriage, a strategic political alliance, was designed to strengthen the ties between the powerful Medici dynasty and the French royal house. After Henry's death, Catherine assumed the role of Queen regent for her sons—Francis II, Charles IX, and Henry III—during which she wielded considerable political power, shaping a period often referred to as "the age of Catherine de' Medici."

$1,000 - 2,000







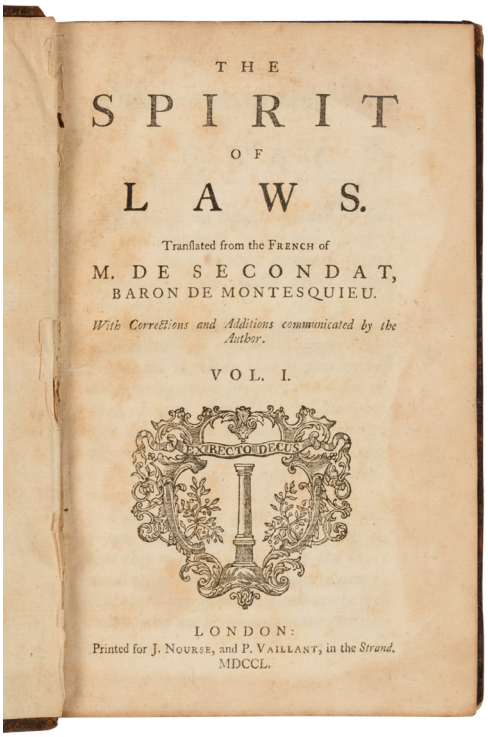
166
MILNE, Alan Alexander (1882-1956). *When We Were Very Young*. 1924. -- *Winnie-the-Pooh*. 1926. -- *Now We are Six*. 1927. -- All published in London by Methuen & Co.

Together 3 volumes, 8vo. Illustrated by Ernest Shephard. Original gilt-decorated cloth, top edges gilt; each in original pictorial dust jacket (spine panels a bit darkened with some light soiling and some minor wear at ends). *Provenance*: John Talbot Gernon (morocco book label).

FIRST EDITIONS OF THREE OF THE CHRISTOPHER ROBIN BOOKS. *Winnie-the-Pooh* is in a first issue dust jacket with "117th Thousand" designation for *When We Were Very Young* on rear flap and the "7/6 Net" price on spine panel. Grolier, *One Hundred Books Famous in Children's Literature* 71.

Selections from the Library of Dr. John Talbot Gernon

$1,000 - 2,000


THE
SPIRIT
OF
LAWS.
Translated from the French of
M. DE SECONDAT,
BARON DE MONTESQUIEU.
With Corrections and Additions communicated by the Author.
VOL. I.
EXRECTO DECUS
LONDON:
Printed for J. Nourse, and P. Vaillant, in the *Strand*.
MDCCL.

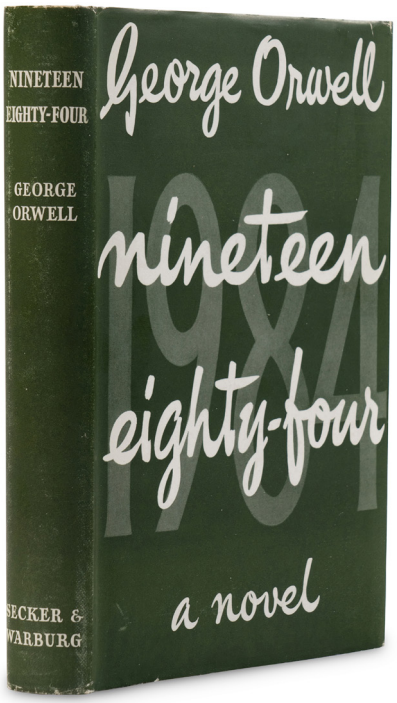
167
MONTESQUIEU, Charles Secondat, Baron de (1689-1755). *The Spirit of Laws*. Thomas Nugent, translator. London: J. Nourse and P. Vaillant, 1750.

2 volumes, 8vo (194 x 121 mm). 1p. publisher's advertisement at end of vol.2. (Some light marginal browning to titles, front free endpaper starting in vol.1.) Contemporary speckled calf, spines in 6 compartments with 5 raised bands, gilt-centerpieces (lettering-pieces removed, splitting to joints, old cellotape repairs to vol.1 joints, spines brittle). *Provenance*: David Ross, Lord Ankerville (1727-1805), an 18th-century Scottish lawyer and a Senator of the College of Justice (armorial bookplate).

FIRST EDITION IN ENGLISH of one of the most important works of political philosophy of the 18th century, printed just two years after the first edition published in Geneva. Montesquieu was the greatest theorist of the separation of powers and of checks and balances within government to prevent tyranny and promote liberty. In *The Spirit of Laws*, he outlines three types of government—republics, monarchies, and despotisms—and discusses how laws should be adapted to the principles that govern each, emphasizing the need for balance, especially through checks and balances among legislative, executive, and judicial branches. He warned, "There is no greater tyranny than that which is perpetrated under the shield of the law and in the name of justice." Montesquieu's ideas profoundly influenced the American Founding Fathers. James Madison described him as "the celebrated Montesquieu" in *The Federalist* (see lot 299). "The United States Constitution in particular is a lasting tribute to the principles he advocated" (*PMM* 197).

[*With*:] MONTESQUIEU. Miscellaneous Pieces. London: D. Wilson and T. Durham, 1759. 8vo. Half-title. Contemporary speckled calf gilt. FIRST EDITION IN ENGLISH. Contains several essays including *The Analysis of the Spirit of Laws*.

$2,000 - 3,000

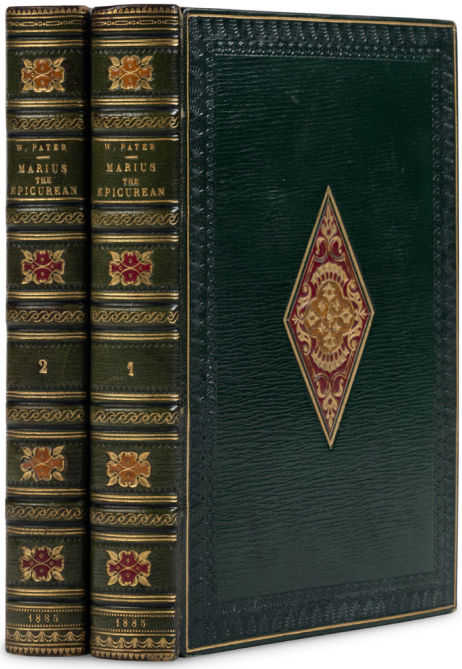


168
ORWELL, George (1903-1950). *Nineteen Eighty-Four*. London: Secker & Warburg, 1949.

8vo. Original lime green cloth, red-lettered on spine, top edge stained red; original unclipped dust jacket (a very light touch of rubbing at extreme ends and fore-corners).

FIRST EDITION of Orwell's last novel, published just a year before his death, written with "particular feeling and clarity"; "even the political arguments are never dull. In fact they are worked out with passionate logic. 'Double Think', 'Newspeak', 'Big Brother' now form part of the language. It is a warning against totalitarianism under any disguise -- left or right" (Connolly, *The Modern Movement* 99). Fenwick records two variant states of the dust jacket, one green and one red, with no priority. Fenwick A12a. A FINE AND UNRESTORED COPY.

$6,000 - 8,000

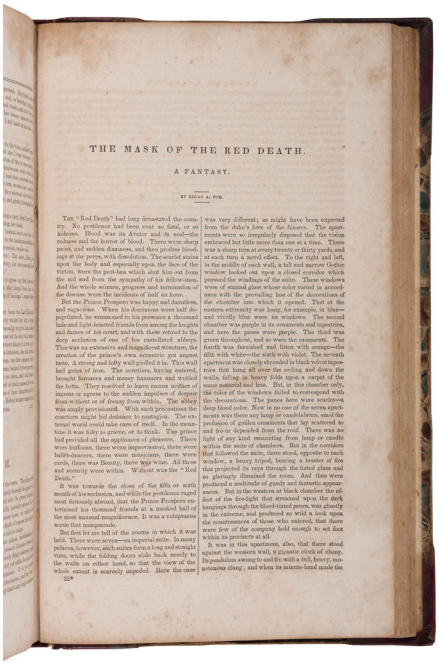


169
PATER, Walter (1839-1894). *Marius the Epicurean: His Sensations and Ideas.* London: Macmillan & Co., 1885.

2 volumes, 8vo. Contemporary green straight-grain morocco with central lozenges gilt with red and citron morocco inlays, spines in 6 compartments with 5 raised bands gilt, gilt-lettering in 2, morocco inlays gilt in others, top edges gilt, others uncut (rubbing, light sunning to spines). *Provenance*: Armorial bookplate to inner front board of each volume; previously sold, Anderson Galleries, 3-4 March 1936, lot 340.

FIRST EDITION. *Marius the Epicurean* was originally conceived as the first in a planned trilogy of tales which would have explored the author's personal philosophies through the lens of fictional characters throughout history. The novel was enthusiastically received by the British public, leading to a second edition being printed within months of the first. In a 1970 essay the critic Harold Bloom wrote that *Marius the Epicurean* was "one of the more remarkable fictional experiments of the late nineteenth century."

$400 - 600


THE MASK OF THE RED DEATH.

A FANTASY.

BY EDGAR A. POE.

THE "Red Death" had long devastated the country. No pestilence had been ever so fatal, or so hideous. Blood was its Avatar and its seal—the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleedings at the pores, with dissolution. The scarlet stains upon the body and especially upon the face of the victim, were the pest-ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole sojourn, progress and termination of the disease were the incidents of half an hour.

But the Prince Prospero was happy and dauntless, and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and mighty hammers and welded the bolts. They resolved to leave means neither of ingress or egress to the sudden impulses of despair from without or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there were beauty, there was Beauty, there was wine. All these and security were within. Without was the "Red Death."

It was towards the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence. It was a voluptuous scene that masquerade.

But first let me tell of the rooms in which it was held. There were seven—an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different; as might have been expected from the duke's love of the bizarre. The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue—and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange—the fifth with white—the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But, in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood color. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite, there stood, opposite to each window, a heavy tripod, bearing a brazier of fire that projected its rays through the tinted glass and so glaringly illuminated the room. And this were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the fire-light that streamed upon the dark hangings through the blood-tinted panes, was ghastly in the extreme, and produced so wild a look upon the countenances of those who entered, that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when its minute-hand made the

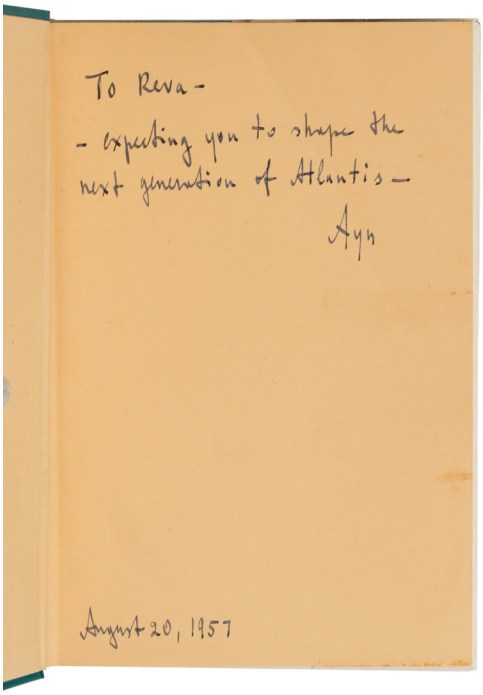
170
POE, Edgar Allan (1809-1849). 10 contributions in: *Graham's Lady's and Gentleman's Magazine. Vol. XIX* [and] *Vol. XX*. Philadelphia: George R. Graham, 1841-42.

2 volumes in one, tall 8vo. Numerous steel-engravings. (Spotting and browning throughout.) Contemporary half red straight-grain morocco, marbled boards, spine divided into 6 compartments by three gilt-fillets, gilt-lettering in the 2nd (extremities rubbed, hinges starting). Provenance: Hayes Chandler or Chandel (early ownership notations and drawing on paper affixed to front free endpaper verso).

Poe's contributions comprise: "A Chapter on Autography" (pp.224, 274; FIRST APPEARANCE), "The Colloquy of Monos and Una" (p.54; FIRST APPEARANCE), "Never Bet Your Head" (p.123; FIRST APPEARANCE), "To Helen" (p.123), "Israfel" (p.183), "An Appendix of Autographs" (p.44; FIRST APPEARANCE), "A Few Words About Brainard" (p.119; FIRST APPEARANCE), "Life in Death" (p.200; FIRST APPEARANCE), "The Mask of the Red Death" (p.257; FIRST APPEARANCE), "To One Departed" (p.137).

In February 1841, Poe became one of the publication's literary editors: "Within Poe's period the circulation of the magazine is said to have increased from about 5,000 to 40,000. However this may be, it is certain that during the period of his editorship of Graham's, Poe reached the peak of his powers and influence, both as writer and editor. The original material he produced from famous authors at this time was of the best and his criticism of the keenest and soundest (Heartman and Canny, p.202)."

$300 - 400



171
RAND, Ayn (1905-1982). *Atlas Shrugged*. New York: Random House, 1957.

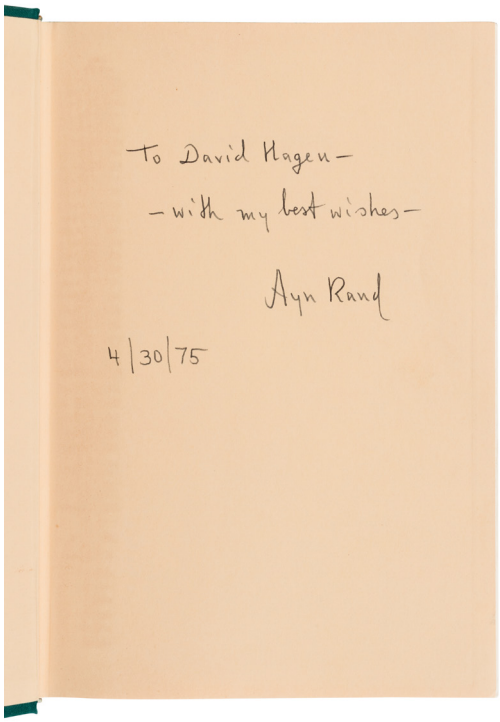
8vo. Original green gilt-stamped cloth, top edge stained dark blue (hinges expertly reinforced); original pictorial dust jacket (half-inch closed tear at spine head); quarter green morocco folding case gilt. *Provenance*: Reva Fox (presentation inscription from author).

PRE-PUBLICATION PRESENTATION COPY INSCRIBED BY AYN RAND TO REVA FOX, SISTER OF RAND'S ROMANTIC PARTNER NATHANIEL BRANDEN.

FIRST EDITION with "First Printing" statement on copyright page. In the FIRST ISSUE DUST JACKET with "10/57" at the bottom of the front flap, and lacking review blurbs. PRE-PUBLICATION PRESENTATION COPY INSCRIBED BY AYN RAND TO REVA FOX, "Expecting you to shape the next generation of Atlantis. August 20, 1957." Reva Fox was a member of "The Collective," a group of people with similar philosophical outlooks as Rand who coalesced around her following the publication of *The Fountainhead* in 1954. Fox's brother Nathaniel Branden was a psychotherapist who at the time was engaged in an extramarital affair with Rand which ended shortly after *Atlas Shrugged* was published in October 1957.

This copy is one of only five known copies dated prior to publication; they were issued to members of The Collective "because of the group's questions about *Atlas Shrugged*... All were concerned with the application of the ideas of *Atlas* to their respective professions or fields." (Barbara Branden, *The Passion of Ayn Rand*). Perrin A4a.

$8,000 - 12,000

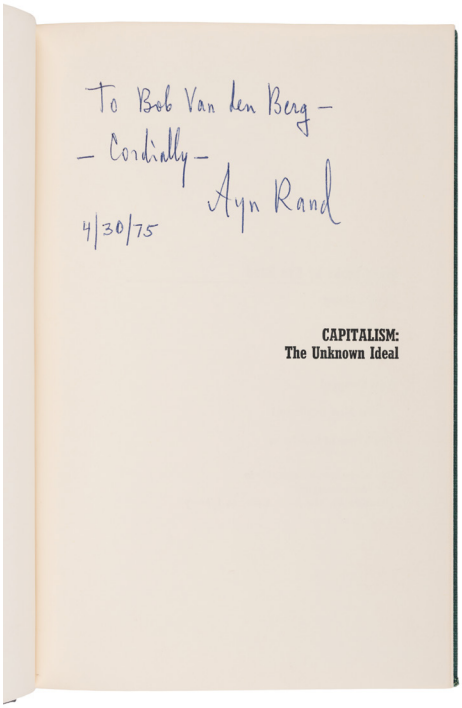


172
RAND, Ayn (1905-1982). *Atlas Shrugged*. New York: Random House, 1957.

8vo. Original green gilt-stamped cloth, top edge stained dark blue (rubbing); original pictorial dust jacket (some very slight toning, a few faint spots verso, some slight rubbing); quarter green morocco folding case gilt. *Provenance*: David Hagen (presentation inscription from author).

FIRST EDITION with "First Printing" statement on copyright page. In the FIRST ISSUE DUST JACKET with "10/57" at the bottom of the front flap, and lacking review blurbs. PRESENTATION COPY INSCRIBED BY AYN RAND TO DAVID HAGEN, "With my best wishes." *Atlas Shrugged*, Rand's fourth and final novel, is her most extensive statement of her Objectivist philosophy, depicted in a dystopian United States.

$6,000 - 8,000



173
RAND, Ayn (1905-1982). *Capitalism: The Unknown Ideal*. New York: The New American Library, 1966.

8vo. Original two-tone buckram, spine stamped in silver and gilt; later slipcase. *Provenance*: Robert Van den Berg (presentation inscription from author).

FIRST EDITION, LIMITED ISSUE, number 24 of 700 copies, SIGNED BY RAND. This copy ADDITIONALLY INSCRIBED BY RAND: "To Robert Van den Berg, cordially, Ayn Rand." Rand was a staunch advocate of capitalism, which she viewed as the only moral economic system because it respects individual rights and freedoms. In her philosophy of Objectivism, she argued that capitalism allows individuals to act in their rational self-interest, engage in voluntary trade, and pursue their own happiness without interference from the government or other coercive forces. She believed that the free market, driven by competition and innovation, is the most efficient way to allocate resources and promote human progress. For Rand, capitalism is not just an economic system but a reflection of individual liberty and the protection of human rights.

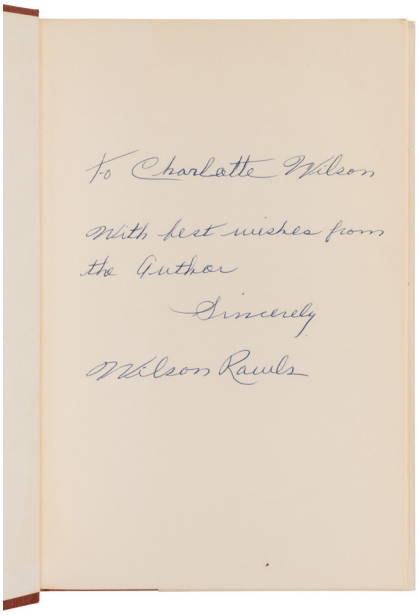
$1,000 - 1,500

174
RAWLS, Woodrow Wilson (1913-1984). *Where the Red Fern Grows the Story of Two Dogs and a Boy*. Garden City, NY: Doubleday & Company, Inc.,1961.

8vo. Original red cloth, spine lettered in white and black; FIRST ISSUE dust jacket priced "$3.95" (spine lightly sunned). *Provenance*: Charlotte Wilson (presentation inscription from the author).

FIRST EDITION (stated) OF RAWL'S FIRST NOVEL. PRESENTATION COPY, INSCRIBED BY RAWLS on the front pastedown: "To Charlotte Wilson with best wishes from the author Wilson Rawls." First published in 3 parts as "The Hounds of Youth" in the *Saturday Evening Post*, *Where the Red Fern Grows* is an autobiographical novel for children based on Rawls' childhood raising Redbone Coonhounds for hunting in the Ozark Mountains. The work was adapted to film in 1974 and again in 2003.

$600 - 800



175
RUSHWORTH, John (ca 1612-1690). *Historical Collections...* [*The Second Part....*] [*The Second Volume of the Second Part....*] [*The Third Part; in Two Volumes...*] [*The Third Part: Volume the Second.*] London: [the First part and the Second Part] J.D. for John Wright, 1659, 1680. [The Third Part] Richard Chiswell and Thomas Cockerill, 1692.

3 parts in 5 volumes only (of 8), folio (317 x 198 mm). Vol. I: engraved portrait of Charles I, double-page engraved map showing England and a view of Prague by Hollar; Vol. II: engraved portraits of Charles I, Archbishop Laud, and the Duke of Hamilton; Vol. II: engraved portrait of Sir Thomas Wentworth; Vol. IV: engraved portrait of Rushworth. (Some browning and staining, a few small wormholes or rust-holes). Contemporary blind-ruled calf (neatly rebacked preserving original spines, corners repaired, some adhesive remnants to a few paste-downs from an old bookplate).

FIRST EDITIONS OF RUSHWORTH'S "HISTORICAL COLLECTIONS," THE FIRST DOCUMENTARY HISTORY OF THE ENGLISH CIVIL WAR. Rushworth incorporated council and parliamentary papers to which he had privileged access, and collected news pamphlets and periodicals which all served as important source material for his *History*. Only the first two parts were published during Rushworth's lifetime, despite his work on it throughout the 1650s. Rushworth later found favor in America, where his works served as a source of inspiration for Thomas Jefferson, who had a copy of *Historical Collections* in his library from which he quoted often.

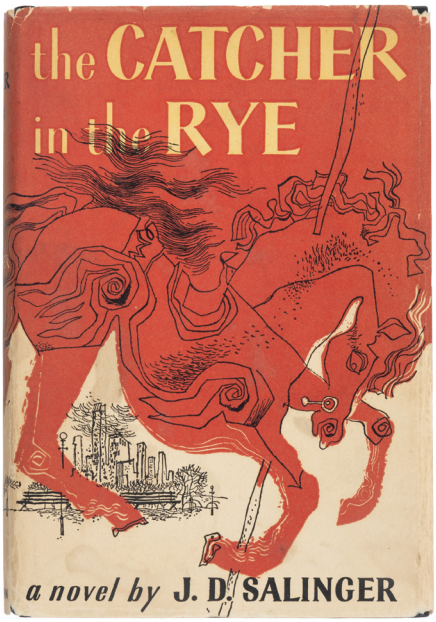
$1,000 - 1,500

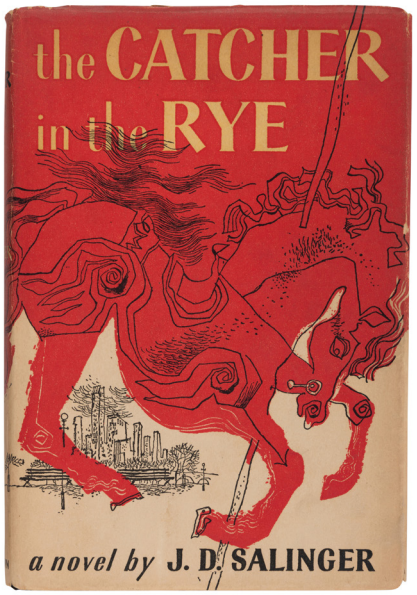
176
SALINGER, Jerome David (1919-2010). *The Catcher in the Rye*. Boston: Little, Brown and Company, 1951.

8vo. Original black cloth, gilt-lettered spine (small stain on front board); original unrestored and unclipped dust jacket (toning, sunning to spine, some light wear to edges, very light soiling); quarter green morocco folding case gilt.

FIRST EDITION, IN THE FIRST ISSUE DUST JACKET printed in red, black, and yellow with the cropped photograph of Salinger on rear cover, and flap priced at $3.00. The novel's protagonist, Holden Caulfield, has entered the pantheon of American literary heroes. "*The Catcher in the Rye* was a symptom of a need, after a ghastly war and during a ghastly pseudo-peace, for the young to raise a voice of protest against the failures of the adult world. The young used many voices—anger, contempt, self-pity—but the quietest, that of a decent perplexed American adolescent, proved the most telling" (Anthony Burgess, *99 Novels*, pp. 53-54). Bixby A2a; Starosciak A30a.

$3,000 - 4,000



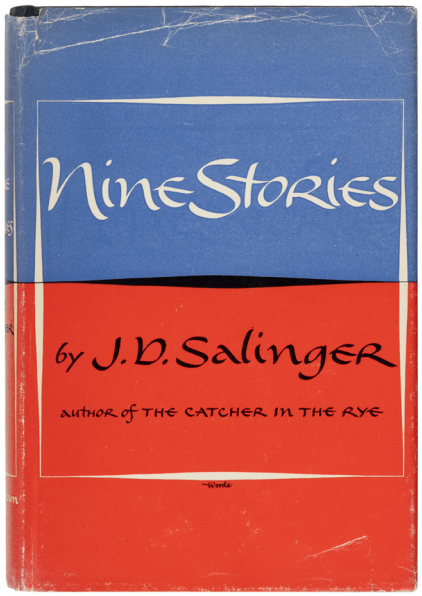


177
SALINGER, Jerome David (1919-2010). *The Catcher in the Rye*. Boston: Little, Brown and Company, 1951.

8vo. Original black cloth, gilt-lettered spine; original unclipped dust jacket (extremities slightly sunned with a bit of rubbing, few small chips at extreme ends and fore-corners). *Provenance*: ownership inscription dated 1951.

FIRST EDITION in a second issue dust jacket printed in red, black and yellow with uncropped photograph of Salinger on rear cover and flap priced at $3.00.

$800 - 1,200

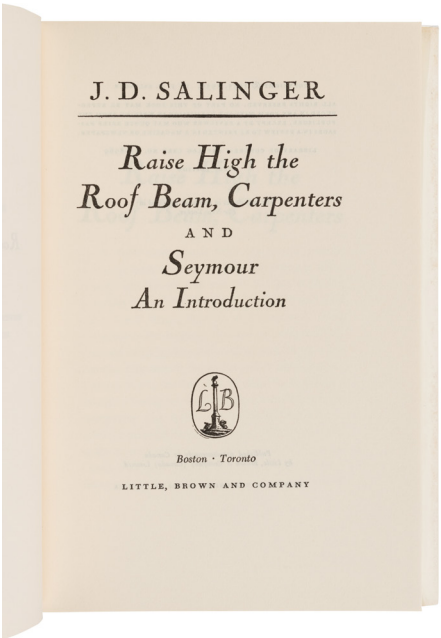


178
SALINGER, Jerome David (1919-2010). *Nine Stories*. Boston: Little, Brown and Company, 1953.

8vo. Original black cloth; original dust jacket (some fading, creases along upper portion); quarter green morocco folding case gilt.

FIRST EDITION. With the exception of "Down at the Dinghy" all of the works which comprise *Nine Stories* were previously published in *The New Yorker*. Bixby A3; Bruccoli & Clark, I:315; Starosciak A35.

$400 - 600

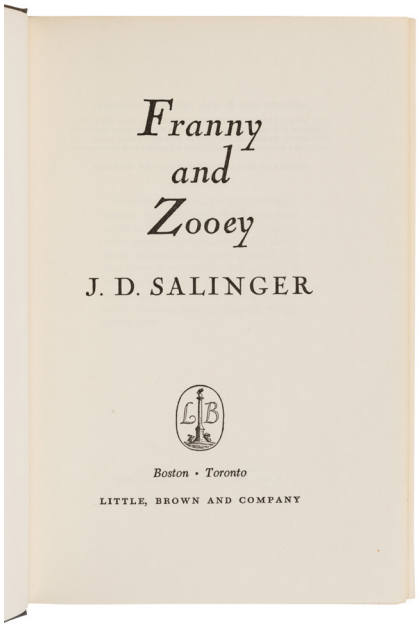


179
SALINGER, Jerome David (1919-2010). *Raise High the Roof Beam, Carpenters and Seymour, An Introduction*. Boston: Little, Brown and Company, 1963.

8vo. Original black cloth (very light spotting to endpapers); original unclipped dust jacket; quarter green morocco folding case gilt.

FIRST EDITION, FIRST ISSUE with "Seymore" on p. 173 uncorrected; one of 20 copies of the first edition printed without the dedication leaf (Bixby). The two stories included in this volume were originally published in *The New Yorker* in 1955 and 1959, respectively. It was the third-best selling novel published in the United States in 1963. Bixby, A5a; Bruccoli & Clark, I:315; Starosciak A42.

$400 - 600



180
SALINGER, Jerome David (1919-2010). *Franny and Zooey*. Boston: Little, Brown and Company, 1961.

8vo. Original black cloth (spine slightly leaning); original unclipped dust jacket (rubbing, short closed tear to spine); quarter green morocco folding case gilt.

FIRST EDITION. The two short stories that comprise this work were originally published in *The New Yorker* on 29 January 1955 and 4 May 1957, respectively. Bixby A4a; Clark I:315; Starosciak A40.

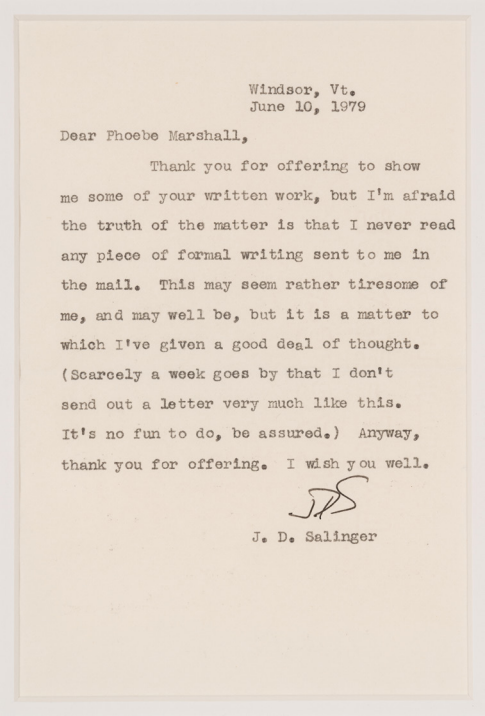
$200 - 300

181
SALINGER, Jerome David (1919-2010). Typed letter signed ("JDS") to Phoebe Marshall, Windsor, Vermont, 10 June 1979.

One page, 7 1/4 x 5 in. (sight), light center fold, framed with an accompanying photograph of Salinger; original envelope in sleeve. Unexamined out of the frame. *Provenance*: Phoebe Marshall (addressee); previously sold, Christie's 10 December 1999, lot 240; acquired, Kenneth Rendell Galleries.

Salinger writes to a young fan politely declining to read her written work, and explains that he takes no pleasure in sending letters such as these. Following publication of the short novel *Hapworth 16, 1924* in *The New Yorker* on 19 June 1965 J.D. Salinger ceased all publication activities, opting for a more quiet life at his home in Cornish, New Hampshire.

$2,000 - 3,000

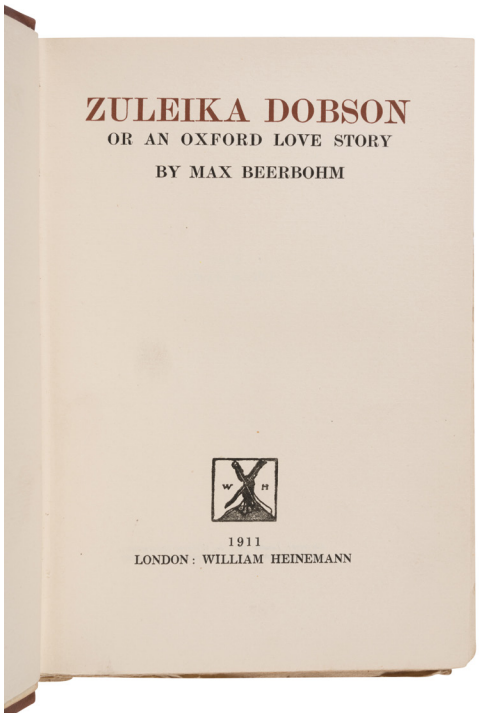


Windsor, Vt.
June 10, 1979

Dear Phoebe Marshall,

Thank you for offering to show me some of your written work, but I'm afraid the truth of the matter is that I never read any piece of formal writing sent to me in the mail. This may seem rather tiresome of me, and may well be, but it is a matter to which I've given a good deal of thought. (Scarcely a week goes by that I don't send out a letter very much like this. It's no fun to do, be assured.) Anyway, thank you for offering. I wish you well.

J. D. Salinger



ZULEIKA DOBSON
OR AN OXFORD LOVE STORY
BY MAX BEERBOHM

1911
LONDON : WILLIAM HEINEMANN

182
[SARGENT, John Singer (1856-1925), his copy]. BEERBOHM, Max (1875-1956). *Zuleika Dobson, or an Oxford Love Story*. London: William Heinemann, 1911.

8vo. Original brown cloth (rubbing); folding case. *Provenance*: John Singer Sargent (1856-1925), American painter (his bookplate, signature); armorial bookplate.

PERSONAL COPY OF THE "LEADING PORTRAIT PAINTER OF HIS GENERATION."

FIRST EDITION. *Zuleika Dobson* is the only novel published by Max Beerbohm, at the time better known for his essays. It was described by its author as "the work of a leisurely essayist amusing himself..." It was listed by Modern Library as number 59 on its list of the *100 best English Language Novels* of the 20th Century in 1998.

$500 - 700

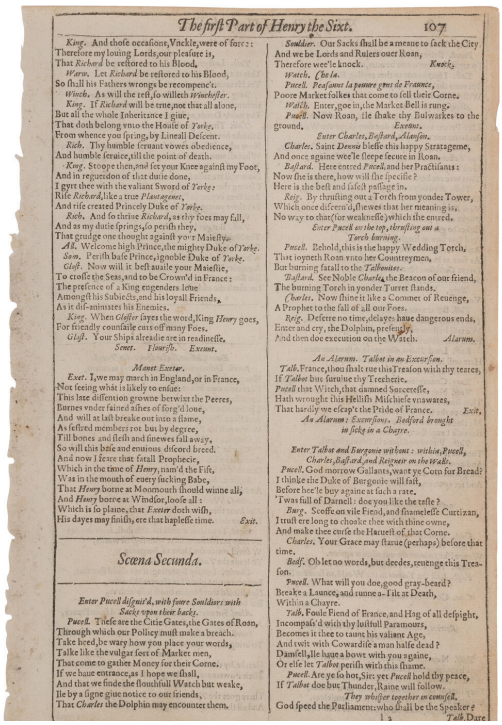
183
SHAKESPEARE, William (1564-1616). "The First Part of Henry the Sixt, with the death of the Duke of Yorke." Extracted from: *THE FIRST FOLIO*. London: Printed by Isaac Jaggard, and Ed. Blount…, 1623.

2pp. on a single sheet, folio (305 x 203 mm). Double column text, comprising pp. 107-108 (signatures l2–l2v). (Very light marginal toning, a few tiny spots.)

A LEAF FROM THE FIRST FOLIO. Contains the first part of this historical play the deals with the events leading up to the War of the Roses. The text, from the third act, includes a portion of Scene 1, the entirety of Scene 2, and a portion of Scene 3. Pucelle and four soldiers, posing as peasants, arrive in Roan. From a tower in the city, Pucelle indicates to the French army where to enter. The French succeed in capturing the city, but the English forces, commanded by Burgundy and Talbot and watched by a dying Bedford, manage to retake it.

Henry VI Part 1 was written ca 1591, but was first printed only in the 1623 First Folio. This leaf contains the famous quote "Deferre no time, delays have dangerous ends" – a statement emphasizing the danger of procrastination when immediate action is required. See STC 22273; Pforzheimer 905; Grolier *English* 19; *PMM* 122 (for *First Folio*).

$3,000 - 4,000



The first Part of Henry the Sixt. 107

King. And those occasions, Vncle, were of force:
Therefore my louing Lords, our pleasure is,
That *Richard* be restored to his Blood.
Warw. Let *Richard* be restored to his Blood,
So shall his Fathers wrongs be recompenc'd.
Winch. As will the rest, so willeth *Winchester.*
King. If *Richard* will be true, not that alone,
But all the whole Inheritance I giue,
That doth belong vnto the House of *Yorke*,
From whence you spring, by Lineall Descent.
Rich. Thy humble seruant vowes obedience,
And humble seruice, till the point of death.
King. Stoope then, and set your Knee against my Foot,
And in reguerdon of that duties done,
I gyrt thee with the valiant Sword of *Yorke*:
Rise *Richard*, like a true *Plantagenet*,
And rise created Princely Duke of *Yorke*.
Rich. And so thriue *Richard*, as thy foes may fall,
And as my duties springs, so perish they,
That grudge one thought against your Maiesty.
All. Welcome high Prince, the mighty Duke of *Yorke*.
Som. Perish base Prince, ignoble Duke of *Yorke*.
Glos. Now will it best auaile your Maiestie,
To crosse the Seas, and to be Crown'd in France:
The presence of a King engenders loue
Amongst his Subiects, and his loyall Friends,
As it dis-animates his Enemies.
King. When *Glester* says the word, King *Henry* goes,
For friendly counsaile cuts off many Foes.
Glos. Your Ships already are in readinesse.
Sonet. Flourish. Exeunt.

Manet Exeter.

Exet. I, we may march in England, or in France,
Not seeing what is likely to ensue:
This late dissention growne betwixt the Peeres,
Burnes vnder feined ashes of forg'd loue,
And will at last breake out into a flame,
As fethred members, not but by degree,
Till bones, and flesh and sinews fall away,
So will this base and enuious discord breed.
And now I feare that fatall Prophecie,
Which in the time of *Henry*, nam'd the Fift,
Was in the mouth of euery sucking Babe,
That *Henry* borne at Monmouth should winne all,
And *Henry* borne at Windsor, loose all:
Which is so plaine, that *Exeter* doth wish,
His dayes may finish, ere that hapless time. *Exit.*

Scena Secunda.

Enter Pucell disguis'd, with foure Souldiers with Sacks vpon their backs.

Pucell. These are the Citie Gates, the Gates of Roan,
Through which our Policy must make a breach.
Take heed, be wary how you place your words,
Talke like the vulgar sort of Market men,
That come to gather Money for their Corne.
If we haue entrance, as I hope we shall,
And that we finde the slouthfull Watch but weake,
I le by a signe giue notice to our friends,
That *Charles* the Dolphin may encounter them.

Souldier. Our Sacks shall be a meane to sack the City
And we be Lords and Rulers ouer Roan,
Therefore we'le knock. *Knock.*
Watch. *Qui la.*
Pucell. *Peasans la pauure gens de France,*
Poore Market folkes that come to sell their Corne.
Watch. Enter, goe in, the Market Bell is rung.
Pucell. Now Roan, I le shake thy Bulwarkes to the ground. *Exeunt.*

Enter Charles, Bastard, Alanson.

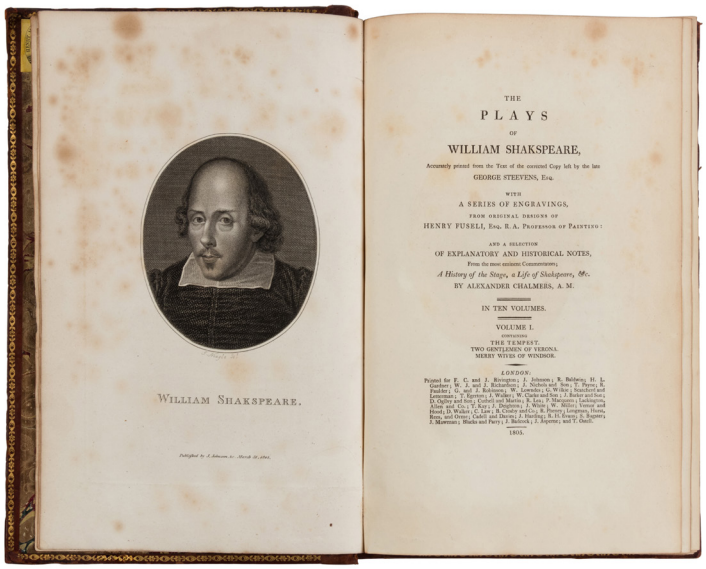
Charles. Saint *Denis* bless this happy Stratageme,
And once againe we'le sleepe secure in Roan.
Bastard. Here entred *Pucell*, and her Practisants:
Now she is there, how will she specifie?
Here is the best and safest passage in.
Reig. By thrusting out a Torch from yonder Tower,
Which once discern'd, shewes that her meaning is,
No way to that, for weakenesse, which she entred.
Enter Pucell on the top, thrusting out a Torch burning.
Pucell. Behold, this is the happy Wedding Torch,
That ioyneth Roan vnto her Countreymen,
But burning fatal to the *Talbonites*.
Bastard. See Noble *Charles*, the Beacon of our friend,
The burning Torch in yonder Turret stands.
Charles. Now shine it like a Comet of Reuenge,
A Prophet to the fall of all our Foes.
Reig. Deferre no time, delays: haue dangerous ends,
Enter and cry, the Dolphin, presently,
And then doe execution on the Watch. *Alarums.*

An Alarum. Talbot in an Excursion.

Talb. France, thou shalt rue this Treason with thy tears,
If *Talbot* but suruiue thy Treecherie.
Pucell that Witch, that damned Sorcerelle,
Hath wrought this hellish Mischiefe vnawares,
That hardly we escap't the Pride of France. *Exit.*
An Alarum: Excursions. Bedford brought in sicke in a Chayre.

Enter Talbot and Burgunie without: within, Pucell, Charles, Bastard, and Reignier on the walls.

Pucell. God morrow Gallants, want ye Corn for Bread?
I thinke the Duke of Burgonie will fast,
Before he'le buy againe at such a rate.
'Twas full of Darnell: doe you like the taste?
Burg. Scoffs on vile fiend, and shameless Curtizan,
I trust ere long to choake thee with thine corne,
And make thee curse the Harueste of that Corne.
Charles. Your Grace may starue (perhaps) before that time.
Bedf. Obiet no words, but deedes, reuenge this Treason.
Pucell. What will you doe, good gray-beard?
Breake a Launce, and runne a-tilt at Death,
Within a Chayre.
Talb. Foule Fiend of France, and Hag of all despight,
Incompass'd with thy lustfull Paramours,
Becomes it thee to taunt his valiant Age,
And twit with Cowardise a man halfe dead?
Damsell, I le haue a bout with you againe,
Or else let *Talbot* perish with this shame.
Pucell. Are ye so hot, Sirs: yet *Pucell* hold thy peace,
If *Talbot* doe but Thunder, Raine will follow.
They whisper together in conseil.
God speed the Parliament: who shall be the Speaker?
Talb. Dare



184
SHAKESPEARE, William (1564-1616). *Plays*. Alexander Chalmers, editor. London: Printed for F.C. and J. Rivington, et al, 1805.

10 volumes, super royal 8vo (260 x 165 mm). Portrait frontispiece of Shakespeare in Vol. I and 37 copper engraved plates after Fuseli, including 2 by William Blake. (Some spotting, *Sketches of the Life* misbound.) Contemporary diced russia, frames with Greek-key rolls and other devices gilt, all edges gilt (rebacked to style, rubbing to fore-corners). *Provenance*: Sir Thomas Baring (1772-1848), banker and MP from High Wycombe (armorial bookplate); Henry March Gilbert (booksellers' ticket).

CONSIDERED THE BEST ILLUSTRATED COLLECTION OF SHAKESPEARE'S *PLAYS*. SUPER ROYAL OCTAVO ISSUE, ONE OF 250 COPIES ON THE "FINEST PAPER" (see Weinglass, *Prints and Engraved Illustrations by and after Henry Fuseli*, p.237). There was also a 9-volume small paper edition (3,250 sets printed) but "the ten-volume edition is considerably more elegant" (Bentley Blake Books 498). RARE: we were unable to locate any copies at auction in this super royal size.

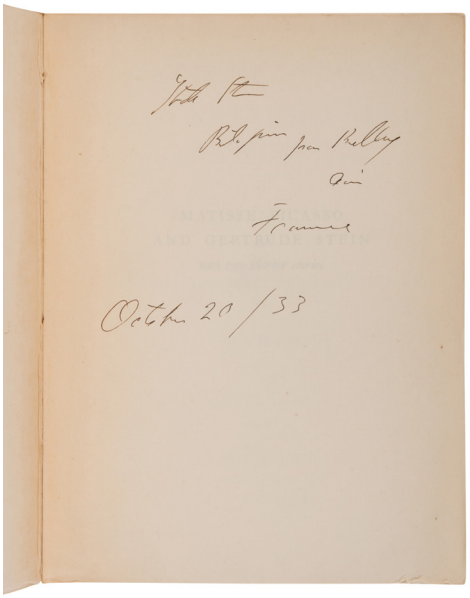
$1,500 - 2,500

185
[SHERIDAN, Richard Brinsley (1751-1816), his copy]. ADDISON, Joseph (1672-1719). *The Free-Holder; or, Political Essays*. London: Jacob and Richard Tonson, 1758.

8vo (210 x 127 mm). Engraved device on title-page. Contemporary mottled calf gilt, spine n 6 compartments with 5 raised bands, red morocco lettering-pieces gilt in 2, others gilt (light wear to joints and spine ends). *Provenance*: Richard Brinsley Sheridan (armorial bookplate); "RBS" (contemporary note on front flyleaf verso regarding an essay in the text and initialed in an unknown hand, presumably not that of Sheridan's).

RICHARD BRINSLEY SHERIDAN'S COPY. Addison, a prominent essayist, playwright, and co-founder of *The Spectator*, significantly influenced 18th-century literature and the development of English drama. Sheridan, who came decades later, admired Addison's witty style and was thus influenced by his emphasis on satire and social commentary. Sheridan's plays, such as *The School for Scandal* and *The Rivals*, reflected a similar blend of wit, humor, and social critique that Addison had popularized.

$400 - 600

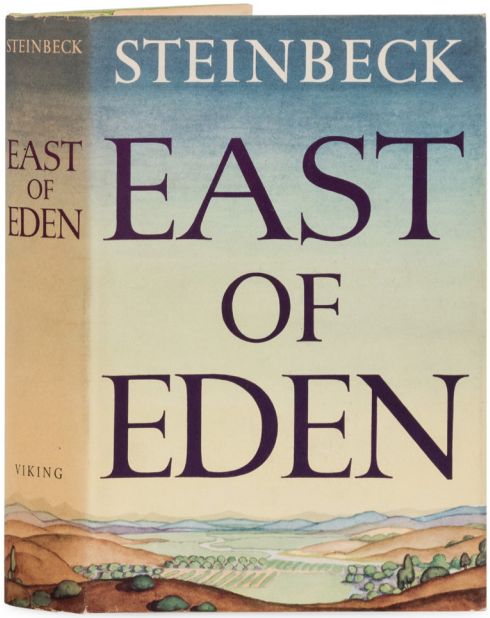


186
STEIN, Gertrude (1874-1946). *Matisse Picasso and Gertrude Stein with Two Shorter Stories*. Paris: Maurice Darantiere for the Plain Edition, 1933.

8vo. Original printed brown wrappers (spine lightly darkened); publisher's printed slipcase.

FIRST EDITION, LIMITED ISSUE, one of 500 copies. INSCRIBED BY STEIN and dated Oct 20, 1933, shortly before she returned to America after a thirty-year absence. This was the last of the titles printed under Stein and Toklas' Plain Edition imprint.

$500 - 700



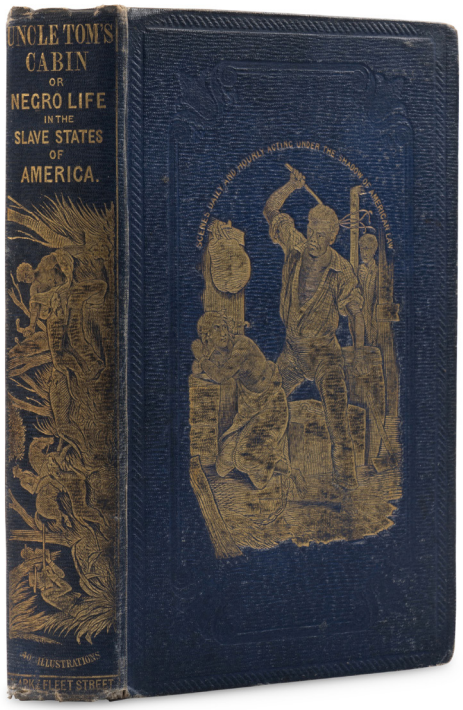
187
STEINBECK, John (1902-1968). *East of Eden*. New York: The Viking Press, 1942.

8vo. Original lime green cloth lettered in dark green, spine blocked in brown and lettered in black; original unrestored unclipped pictorial dust jacket (spine very faintly sunned).

FIRST TRADE EDITION, and the basis for Elia Kazan's 1955 film of the same title. Goldstone & Payne A32b. A VERY BRIGHT COPY.
This lot is located in St. Louis.

Property from a St. Louis Collector

$600 - 800



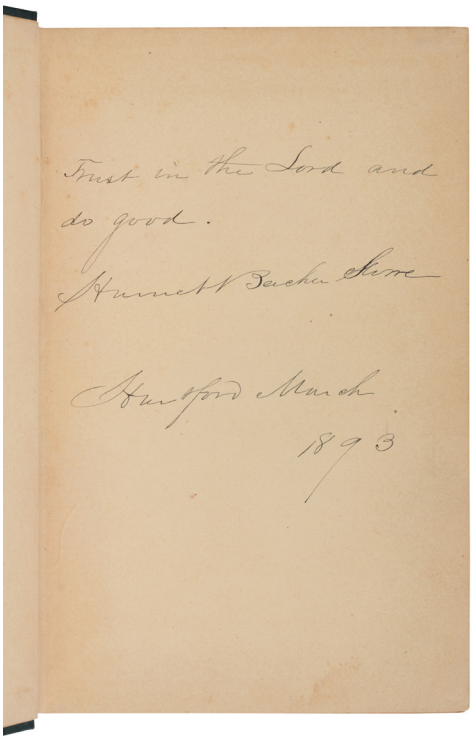
188
STOWE, Harriet Beecher (1811-1896). *Uncle Tom's Cabin.* London: C.H. Clarke & Co., 1852.

8vo (216 x 133 mm). 40 illustrations (some very light intermittent spotting.) Original blue cloth gilt, all edges gilt (some rubbing to extremities, partial split on front hinge, slight lean to spine). *Provenance*: Lovejoy (early bookseller's ticket); contemporary ownership signature on front free endpaper.

EARLY ENGLISH EDITION, third issue of the first English edition (according to Sabin) with 380pp. and the Preface signed "G". The publication history of the Clarke editions is unclear as both BAL and Sabin list that the earliest advertisements for the English edition noted only 300pp. but we have not found any copies institutionally with this pagination, only copies with 380pp. including the one in the British Library.

Uncle Tom's Cabin was initially serialized in the abolitionist periodical *The National Era* beginning on July 5, 1851. The plates for the tenth American edition were shipped from America to France in April 1852, and were then transferred to Clarke & Co. in London for immediate publication. Thomas Babington Macaulay, a historian and politician whose first volume of *The History of England* had been published four years earlier, wrote in 1852 that "it is the most valuable addition America has made to English literature." In the RARE ORIGINAL CLOTH. Sabin 92471; BAL 19518.

$400 - 600

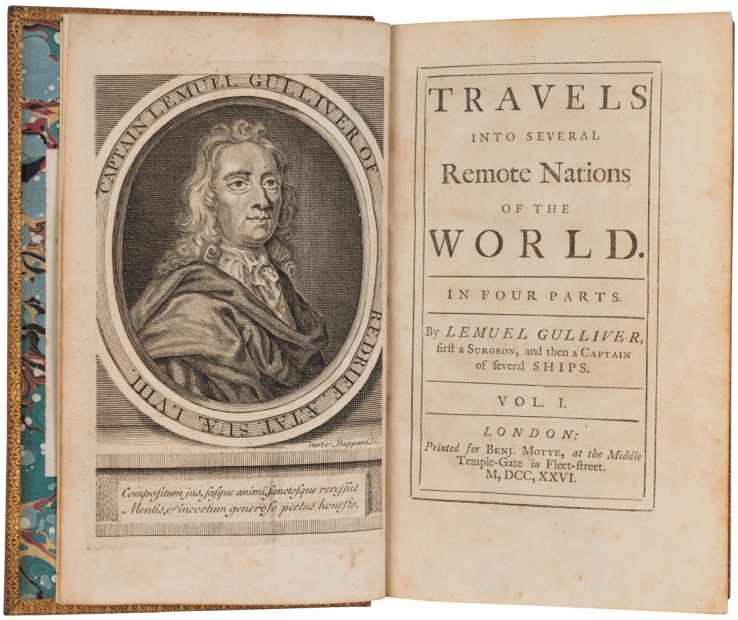


189
[STOWE, Harriet Beecher as:] CROWFIELD, Christopher (1811-1896). *The Chimney-Corner*. Boston: Houghton Mifflin, 1888.

8vo. Original green cloth, spine gilt-stamped and lettered (a few spots of rubbing).

Later edition. INSCRIBED BY STOWE: "Trust in the Lord and do good. Harriet Beecher Stowe, Hartford March 1893." A series of essays written by Mrs. Stowe under a pseudonym that deals primarily with women's issues, such as property rights, voting, education, domestic work, etc. BAL 19448 (1868 edition).

$400 - 600

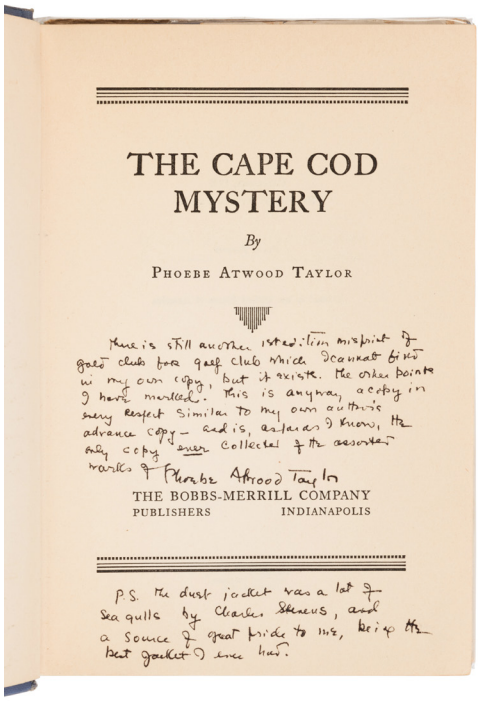


190
SWIFT, Jonathan (1667-1745). *Travels Into Several Remote Nations of the World. In four parts. By Lemuel Gulliver...* London: Printed for Benj. Motte, 1726.

Four parts in 2 volumes, 8vo (197 x 121 mm). Engraved portrait of Gulliver (Teerink second state), 6 plates (5 maps and one table), wood-engraved head- and tail-pieces. 19th century speckled calf twice ruled in gilt, spines in 6 compartments with 5 raised bands, red and olive morocco lettering-pieces gilt in 2, others gilt (joints rubbed). *Provenance*: Richard Laurence Pemberton (armorial bookplate); collector's armorial bookplate on front free endpaper verso.

FIRST EDITION, third issue (Teerink "B"). An explosive satire, *Gulliver's Travels* attracted both criticism and praise for its clever critiques of politics, misogyny, and the "traveller's tales" subgenre popular during the 18th century. Teerink 291; Grolier *English*, 42; *PMM* 185; Rothschild 2108.

$1,000 - 1,500



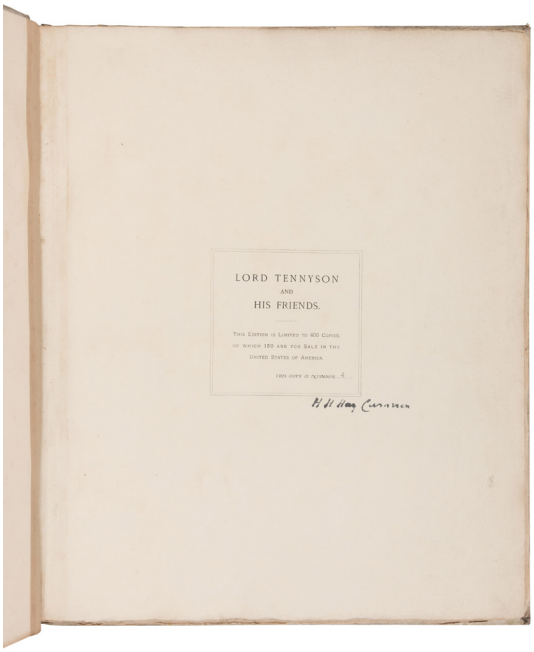
191
TAYLOR, Phoebe Atwood (1909-1976). *The Cape Cod Mystery*. Indianapolis: The Bobs-Merrill Company, 1931.

8vo. Original blue cloth stamped in light green; dust jacket (spine lightly sunned, some edgewear and soiling).

FIRST EDITON OF THE AUTHOR'S FIRST BOOK. PRESENTATION COPY, INSCRIBED BY TAYLOR: "There is still another 1st edition misprint of gold club for gay club which I cannot find in my own copy, but it exists. The other points I have marked. This is anyway a copy in every respect similar to my own author's advance copy- and is, as far a I know, the only copy ever collected of the assorted works of Phoebe Atwood Taylor. P.S. The dust jacket was a lot of seagulls by Charles Steneus, and a source of great pride to me, being the best jacket I ever had." *The Cape Cod Mystery* is the first of the Asey Mayo mysteries set on Cape Cod. Lilly, *Detective Fiction* 114; Haycraft-Queen Cornerstone.

Selections from the Library of Dr. John Talbot Gernon

$1,000 - 2,000



192
[TENNYSON, Alfred (1809-1892), subject]. -- [CAMERON, Julia Margaret (1815-1879), photographer]. *Alfred, Lord Tennyson and his Friends*. With text by Anne Thackeray Ritchie and H.H. Hay Cameron. London: T. Fisher Unwin, 1893.

Folio. Photogravure frontispiece and 25 portrait plates by Julia Margaret Cameron, with captioned tissue-guards printed in red. Original gilt-lettered vellum, uncut, green coated endpapers (extremities soiled with a few minor stains).

FIRST EDITION, LIMITED ISSUE, number 4 of perhaps as few as 10 deluxe copies, SIGNED BY HENRY HERSCHEL HAY CAMERON, of a total edition of 400 unsigned copies (the majority of these being in a gilt decorative cloth binding). This posthumous collection, a collaboration between Julia's youngest son Henry and the novelist Anne Thackeray Ritchie (1837-1919), includes four photogravures of Alfred Tennyson, including the 1865 photograph he is said to have liked best, dubbed "The Dirty Monk." Other subjects include Tennyson's wife and sons, Julia Margaret Cameron herself, Anne Thackeray Ritchie, Henry Wadsworth Longfellow, Robert Browning, and Charles Darwin. Cameron was known for her soft-focus technique and intimate, evocative portrait style, which was considered unconventional and even radical for her time. These photographs can best be described as demonstrating a "psychological intimacy and intensity that is compellingly modern" (Parr & Badger).

RARE: We have traced only one copy in commerce (Peter Harrington, Christmas 2017, catalogue 140) in a vellum binding that was signed, and no copies appearing in auction records. This signed vellum copy was the lowest numbered copy (number 10) known before our copy (number 4) came to market. The next number we could trace was number 16 and was bound in the usual cloth, and so it seems likely that perhaps only as few as the first 10 copies were bound in vellum. Parr & Badger I:69; Wise, II:85.

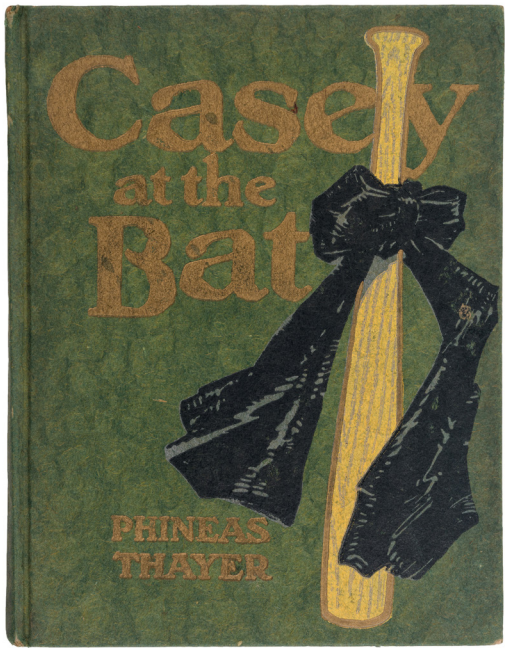
$3,000 - 4,000

193
[TENNYSON, Alfred (1809-1892), subject]. -- CAMERON, Julia Margaret (1815-1879), photographer. Albumen photograph portrait of Tennyson, SIGNED BY BOTH, 3 June 1869.

12 x 9 1/2 in. albumen photograph on 13 3/4 x 10 1/2 in. cardstock mount, verso browned with old tape residue at edges; matted. INSCRIBED BY CAMERON: "From Life. Registered Copy. Copy Right Julia Margaret Cameron June 3d. 1869. The last photograph of the Laureate," inked on mount beneath the photo. ADDITIONALLY SIGNED BY TENNYSON ("A. Tennyson") in lower margin. *Provenance*: Tennyson Family; their sale Sotheby's Belgravia, 1980, lot 76; William Reese; Roy Davids; his sale Bonhams, 8 May 2013, lot 473.

THE TENNYSON FAMILY'S COPY OF CAMERON'S FAMOUS PHOTOGRAPH OF LORD ALFRED TENNYSON, THE POET LAUREATE OF ENGLAND. One of Tennyson's favorite images of himself, Cameron thought the image "a fit representation of Isaiah or of Jeremiah," but Tennyson himself called the image "The Dirty Monk," the moniker by which it is now widely known. The noted photographer P.H. Emerson said the picture reminded him of a Velasquez painting, and he considered the photograph to be a "masterly work, with all the breadth of effect and vigorous simplicity that belongs to great art"; while the dramatist Henry Taylor said the picture was "as fine as Alfred Tennyson's finest poem." When this photograph was sold in 1980 by order of the Tennyson Trustees, Sotheby's Belgravia erroneously described Tennyson's signature on the mount as a facsimile; but the present exemplar is actually ONE OF THE VERY RARE AUTOGRAPHED LARGE FORMAT COPIES. Cox and Ford 810.

$7,000 - 9,000

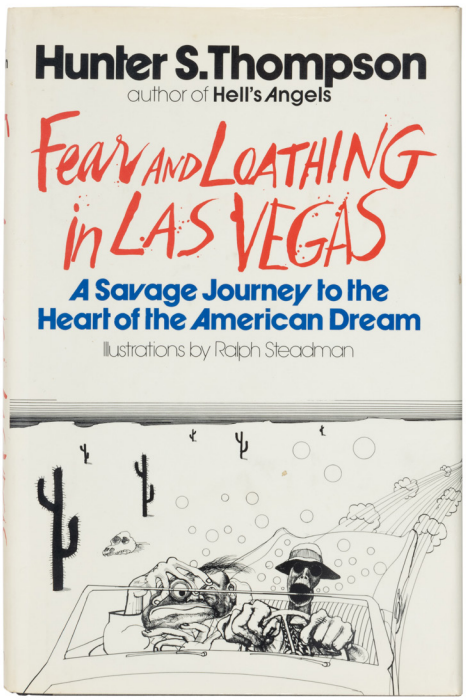


194
THAYER, Ernest L. (1863-1940). *Casey at the Bat*. Chicago: McClurg, 1912.

8vo. Printed in orange and black throughout, illustrations by Don Sayer Groesbeck. Original green pictorial boards (a touch of rubbing at spine ends and fore-corners). *Provenance*: Penciled gift inscription dated 1918.

FIRST ILLUSTRATED EDITION OF BASEBALL'S GREATEST POEM. William Randolph Hearst hired Thayer as a humor columnist for *The San Francisco Examiner*, where he worked from 1886 to 1888. "Casey" was his last piece for the publication, which he signed "Phin," and which ran on 3 June 1888. A BRIGHT COPY.

$600 - 800

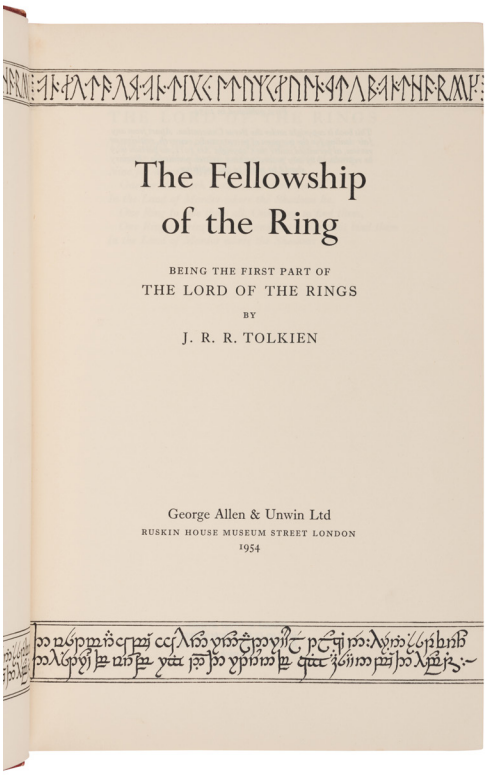


195
THOMPSON, Hunter Stockton (1937-2005). *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream*. New York: Random House, 1971.

8vo. Numerous illustrations by Ralph Steadman. Original cloth-backed boards with cover pictorially blind-stamped; original unclipped dust jacket (light sunning to spine); quarter green morocco folding case gilt.

FIRST EDITION. *Fear and Loathing in Las Vegas* has its genesis in two road trips Thompson took with attorney and activist Oscar Zeta Acosta in the spring of 1971. After the first trip, Thompson spent 36 hours "feverishly writing in my notebook" about their experiences. The book received a mixed reception upon release but many predicted that it would become an important piece of American literature; it has since been called "a custom-crafted study of paranoia, a spew from the 1960s and - in all its hysteria, insolence, insult, and rot - a desperate and important book..." (*Books of the Century,* pp.278-80).

$500 - 700



196
TOLKIEN, John Ronald Reuel (1892-1973). [The Lord of the Rings trilogy:] *The Fellowship of the Ring*. 1954. -- *The Two Towers*. 1954. -- *The Return of the King*. 1955. All London: Allen & Unwin Ltd.

Together, 3 volumes, 8vo. Folding map tipped-in each volume at rears, single-page map in *The Fellowship*. (*The Fellowship of the Ring*: few spots of old adhesive to pastedowns; *The Two Towers*: light spotting to a few leaves and fore-edge of text block; *The Return of the King*: front panel of original dust jacket? pasted to front free endpaper.) Original red cloth, gilt-lettered spines (spines lightly sunned with some leaning, *The Return of the* King with spotting or staining to covers and some fraying at spine ends). *Provenance*: gift inscription dated 1961 ("a collection of ruddy hobbits"); Margaret Louise Hunter (bookplate and ownership signature dated 1955); FA Black, St. Michael's College, Toronto (inscription).

FIRST EDITIONS, ALL FIRST IMPRESSIONS OF THE GREATEST FANTASY NOVEL EVER WRITTEN. *The Return of the King* with signature mark "4" and sagging type on page 49 (a state which Hammond's bibliography originally posited to be the "first state," but which is now considered indicative of a second or third state). Hammond noted this misinterpretation in Issue 11 of *The Tolkien Collector* (October 1995). The three variants are of manufacture only and would have been published simultaneously. Hammond A5a-i, ii, and iii; Bleiler, *Supernatural Fiction* 1606-8; Pringle, *Modern Fantasy: The Hundred Best Novels* 16; Cawthorn & Moorcock, *Fantasy: The 100 Best Books* 76.

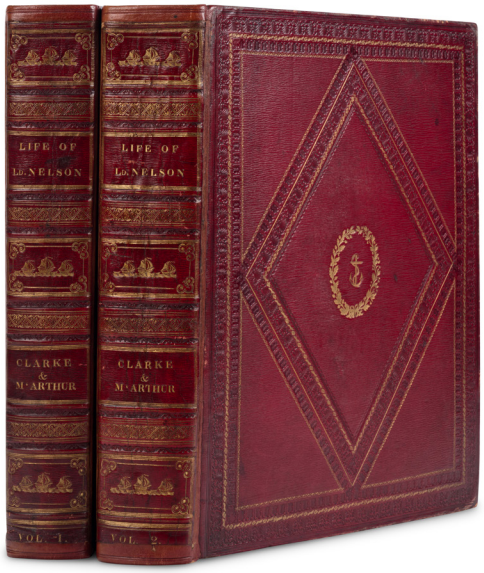
$8,000 - 10,000

197
[TRAVEL & EXPLORATION]. BRINKLEY, Francis, Captain (1841-1912), editor. *Japan Described and Illustrated by the Japanese*. Boston: J.B. Millet Company, [1897-1898].

10 volumes, folio (398 x 279 mm). 10 color collotype frontispieces of flowers by Kazumasa Ogawa, 30 hand-colored albumen photographs by Tamamura Kozaburo mounted with printed tissue guards, numerous halftone photographic illustrations. (Slight toning and soiling, some occasional spotting.) Original silk printed in color and gilt over beveled boards in varying Japanese-inspired motifs, paper labels printed in gold to upper covers, original stab-sewing, uncut and unopened (sunning to spines and extremities, some slight fraying, minor soiling, endpaper of sixth volume creased from folding).

LIMITED EDITION, number 13 of 100 copies of the "Memorial Edition," describing Japanese history with chapters regarding architecture, cities, festivals, religion, and Japan's relationship with the rest of the world. Tamamura Kozaburo's photographic efforts were monumental. He exported "40,000 photographs of various sizes to the Boston publishing house J. B. Millet. These were required for insertion in the work Japan.... But this was only the first instalment [sic] of what turned out to be an enormous order for more than one million(!) hand-colored albumen photographs. Tamamura used over 350 assistants over several months to help with the printing and coloring" (Bennett, *Photography in Japan* 1853-1912, p. 202).

$1,000 - 1,500

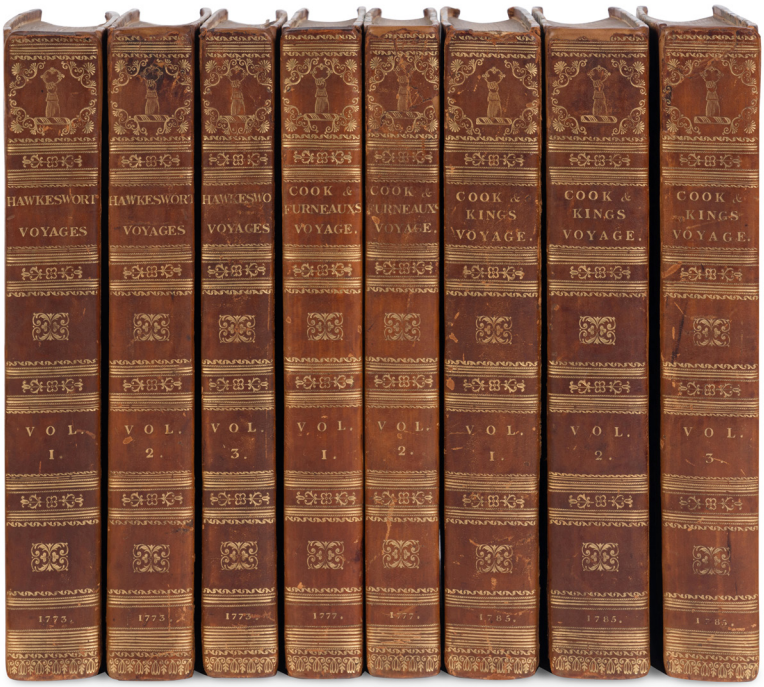


198
[TRAVEL & EXPLORATION]. CLARKE, James Stanier (1766-1834) and John M'ARTHUR (1755-1840). *The Life of Admiral Lord Nelson, K.B. from His Lordship's Manuscripts*. London: T. Bensley for T. Cadell; W. Davies; and W. Miller, 1809

2 volumes, folio (330 x 274 mm). 12 engraved plates, 4 engraved vignettes, 5 plans, one double-page letterpress genealogy and various samples of Nelson's handwriting. (Occasional spotting and light browning, light soiling to title-pages.) Contemporary red straight-grain morocco, covers with several frames in alternating tools including a large central lozenge with an anchor device inside a wreath gilt, spines in 5 compartments with 4 flat bands gilt, gilt-lettering in 2, others tooled with sailing vessel devices gilt, all edges gilt (rebacked preserving original spine, fore-corners repaired, front hinge cracked in vol. I at title-page). *Provenance*: Baron Carrington (armorial bookplate), possibly Robert Smith (1752-1838); collector's armorial bookplate on front free endpaper.

FIRST EDITION of "the fullest, and in many respects the best biography" (*DNB*) of Britain's greatest naval hero. A work that "every Englishman ought to possess" that forms "a complete naval history of the last half century" (Allibone, 390). Lowndes, 472.

$600 - 800



199

[TRAVEL & EXPLORATION]. COOK, James, Capt. (1728-1779). [Collected Voyages]. London: W. Strahan; and T. Cadell, 1773, 1777, 1784.

Together 3 works in 8 volumes, 4to (279 x 229 mm). FIRST VOYAGE: 52 engraved maps, charts and PROOF PLATES; mostly folding, including the large "Straits of Magellan" map. SECOND VOYAGE: Text and folding letterpress table only. The missing plates probably were bound up in a folio atlas. THIRD VOYAGE: 24 engraved maps and charts (mostly folding), folding letterpress table, without 63 of the plates that were "cautioned" by the publisher to booksellers not to have them bound up but instead issue in a separate volume in folio (not present); also without the "Death of Cook" plate that was later issued but is sometimes seen bound in into the Third Voyage. (Some folding plates with offsetting, also with offsetting to text from plates, occasional spotting or browning at margins.) Contemporary half polished calf, marbled boards (rebacked preserving early spines, boards rubbed). *Provenance*: Castletown House (library bookplate); collector's armorial bookplate.

A COMPLETE SET OF COOK'S VOYAGES, VOLUME ONE WITH THE RARE PROOF ENGRAVED PLATES BEFORE LETTERS.

FIRST VOYAGE, 1768-1771: With the map of the Straits of Magellan, not generally issued with the first edition of the same year but without Hawkesworth's Preface to the second edition and only a single line of errata at foot (recto) of the directions for placing the cuts leaf. Volume I contains the voyages of Byron, Carteret and Wallis, with the discovery of Tahiti, and volume II–III contain John Hawkesworth's (1715?-1773) edited account of Lieutenant Cook's voyage. Cook's instructions for this first voyage were to observe the transit of Venus from Tahiti to determine the earth's distance from the sun and to carry on John Byron's survey and examination of the seas between Cape Horn and New Holland, but they did not extend to searching for Terra Australis. He did, however, add more than 5,000 miles of coastline to Admiralty charts for Tahiti, Australia and the Great Barrier Reef, and New Zealand, which he circumnavigated. This success led the Admiralty to send him on a second expedition.

SECOND VOYAGE, 1772-1775: Cook's instructions were to circumnavigate the globe as far south as possible to search for any southern continent. He fully proved there was no "Terra Australis" but remained convinced of a land mass beyond the ice fields and became the first to cross the Antarctic Circle. He further charted Australia, revealing the first evidence of a strait separating it from Tasmania, and New Zealand, and re-discovered Easter Island, the Marquesas, Niue, Tonga, the New Hebrides, New Caledonia, Norfolk Island, and South Georgia. As importantly, he proved the value of the marine chronometer in determining longitude and found a means of preventing scurvy by always having fresh vegetables and fruit on board. Cook lost only one man to disease (not being scurvy) which was a unique achievement in his time. With him were the Forsters (the father and son botanists), Sparrman, and others including Omai, a Polynesian native taken aboard by Cook who was later lionized by London society upon their return. Among the official accounts of Cook's three voyages, this is the only one actually written by Cook himself. Volume I contains the frontispiece portrait of Cook by William Hodges (1744-1797) that is "one of the most famous images of the great navigator" (Rosove).

THIRD VOYAGE, 1770-1780: Cook was ordered to seek a North-West Passage and to return Omai to Tahiti. From Cape Horn they sailed to the Kerguelens (named Desolation Island by Cook), Tasmania, and New Zealand, charting and mapping all the way, then north, discovering the Hawaiian Islands (which Cook considered his most valuable discovery) and Christmas Island. Cook charted the American West Coast from Northern California through the Bering Strait to 70 deg. 44′ N. He returned to Hawaii for the winter and was killed in an unhappy skirmish with the natives over a boat". Also on board were James Burney, William Bligh, James Colnett and George Vancouver, who all made their own great contributions to navigation and discovery. This voyage is "ARGUABLY THE SINGLE MOST IMPORTANT BOOK ON THE HAWAIIAN ISLANDS, that documents all aspects of Hawaiian culture at the point of discovery by Europeans…and is in fact one of the most important English books published in the last quarter of the eighteenth century" (Forbes). "Cook earned his place in history by opening up the Pacific to Western civilization and by the foundation of British Australia. The world was given for the first time an essentially complete knowledge of the Pacific Ocean and Australia, and Cook proved once and for all that there was no great southern continent, as had always been believed. He also suggested the existence of Antarctic land in the southern ice ring, a fact which was not proved until the explorations of the nineteenth century" (*PMM*).

Second edition of the first voyage with the map of the Straits of Magellan and Hawkesworth's Preface to the second edition; FIRST EDITION OF THE SECOND VOYAGE; and second edition of the third voyage. "The second edition of Cook's Third Voyage is considered typographically superior to the first edition" which was a contemporary opinion borne out from a presentation inscription in a set from Isaac Smith (Mrs. Cook's relative) addressed to Mrs. Cook's physician, Doctor Elliotson (now at the Dixson Library, State Library of New South Wales) calling it "much superior to the first both in paper & letter press". Beddie, *Mitchell Library* 650, 1216, 1543; Forbes 62; Hill 782, 358, 361; Holmes 5, 24, 47; *PMM* 223; Rosove 77.A2; Sabin 30934, 16245, 16250.

$2,000 - 3,000

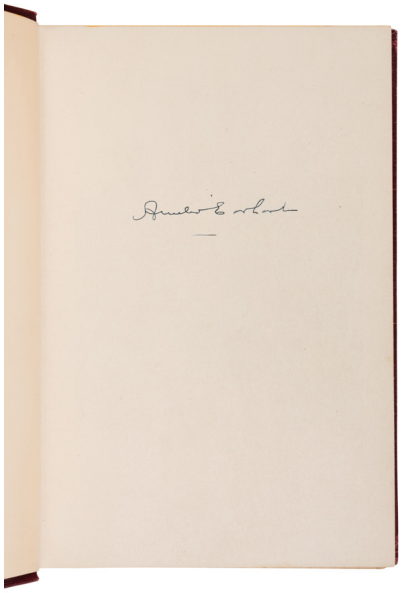
200
[TRAVEL & EXPLORATION]. COOK, James, Capt. (1728-1779). *A voyage to the Pacific Ocean. Undertaken by the command of His Majesty for making Discoveries in the Northern Hemisphere... in His Majesty's Ships the Resolution and Discovery, in the Years 1776, 1777, 1778, 1779 and 1780*. London H. Hughs; G. Nicol; T. Cadell 1785.

3 volumes, 4to (305 x 232 mm). Engraved medallion vignettes on title-pages, 23 (of 24) engraved maps and charts (mostly folding), folding letterpress table, without 63 of the plates that were "cautioned" by the publisher to booksellers not to have them bound up but instead issued in a separate volume in folio (not present); also without the "Death of Cook" plate that was later issued but is sometimes seen bound in into the Third Voyage. (Light spotting, offsetting to text from plates.) Contemporary calf (rebacked to style, fore-corners repaired, endpapers renewed). *Provenance*: armorial bookplate on pastedowns).

Second edition of Cook's Third Voyage, "considered typographically superior to the first edition which was a contemporary opinion borne out from a presentation inscription in a set from Isaac Smith (Mrs. Cook's relative) addressed to Mrs. Cook's physician, Doctor Elliotson (now at the Dixson Library, State Library of New South Wales) calling it 'much superior to the first both in paper & letter press'" (Forbes). For his last Voyage, Cook was ordered to seek a North-West Passage and to return Omai to Tahiti. From Cape Horn they sailed to the Kerguelens (named Desolation Island by Cook), Tasmania, and New Zealand, charting and mapping all the way, then north, discovering the Hawaiian Islands (which Cook considered his most valuable discovery) and Christmas Island. Cook charted the American West Coast from Northern California through the Bering Strait to 70 deg. 44' N. He returned to Hawaii for the winter and was killed in an "unhappy skirmish" with the natives over a boat. Also on board were James Burney, William Bligh, James Colnett, and George Vancouver, who all made their own great contributions to navigation and discovery. The present work resulting from their voyage is "ARGUABLY THE SINGLE MOST IMPORTANT BOOK ON THE HAWAIIAN ISLANDS, that documents all aspects of Hawaiian culture at the point of discovery by Europeans…and is in fact one of the most important English books published in the last quarter of the eighteenth century" (ibid). "Cook earned his place in history by opening up the Pacific to Western civilization and by the foundation of British Australia. The world was given for the first time an essentially complete knowledge of the Pacific Ocean and Australia, and Cook proved once and for all that there was no great southern continent, as had always been believed. He also suggested the existence of Antarctic land in the southern ice ring, a fact which was not proved until the explorations of the nineteenth century" (*PMM*).

Beddie, *Mitchell Library* 650, 1216, 1543; Forbes 62; Hill 782, 358, 361; Holmes 5, 24, 47; *PMM* 223; Rosove 77.A2; Sabin 30934, 16245, 16250. A TALL COPY AND NEARLY AS LARGE AS COPIES SEEN UNCUT IN ORIGINAL BOARDS.

$1,000 - 1,500



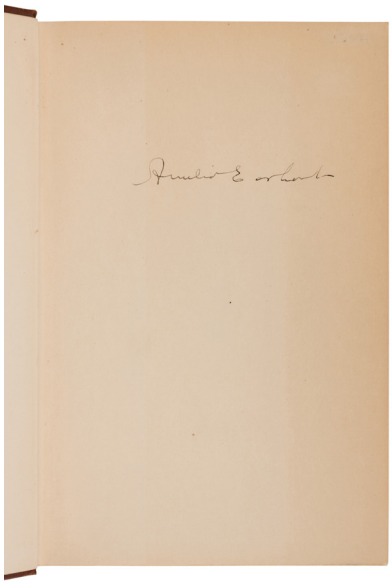
201
[TRAVEL & EXPLORATION]. EARHART, Amelia (1897-1937). *20 Hrs. 40 Min. Our Flight in the Friendship.* New York: G.P. Putnam's Sons, 1928.

8vo. Original gilt-lettered dark brown cloth (rubbing).

FIRST EDITION. SIGNED BY EARHART. *20 Hrs. 40 Min.* tells the story of Earhart's experiences as a passenger, along with Wilmer Lower Stultz and Louis Edward Gordon, aboard the three-engine monoplane *Friendship* which departed Newfoundland, Canada on 17 June 1928 and landed at Burry Port, Wales the following day. This flight made Earhart the first woman to cross the Atlantic by air; the following year she would recreate this journey on her own. Though Earhart did not fly she was given the official title of "aircraft commander." It was the first of two books Earhart would write during her lifetime. In 1937 she along with her co-pilot Fred Noonan would disappear somewhere in the Pacific Ocean while attempting to become the first female pilot to circumnavigate the globe.

Selections from the Library of Dr. John Talbot Gernon

$1,500 - 2,500



202
[TRAVEL & EXPLORATION]. EARHART, Amelia (1897-1937). *The Fun of It*. New York: Brewer, Warren, & Putnam, 1932.

8vo. Original cloth; original dust jacket (price-clipped, minor chipping, sunning to spine).

FIRST EDITION. SIGNED BY AMELIA EARHART. In the first issue dust-jacket. *The Fun of It* profiles the careers of female aviators and recounts significant events of Earhart's own career. The title is derived from one of Earhart's best-known quotes: "Flying may not be all plain sailing, but the fun of it is worth the the price." Earhart proofed the book's galleys shortly before her May 1932 solo transatlantic flight.

Selections from the Library of Dr. John Talbot Gernon

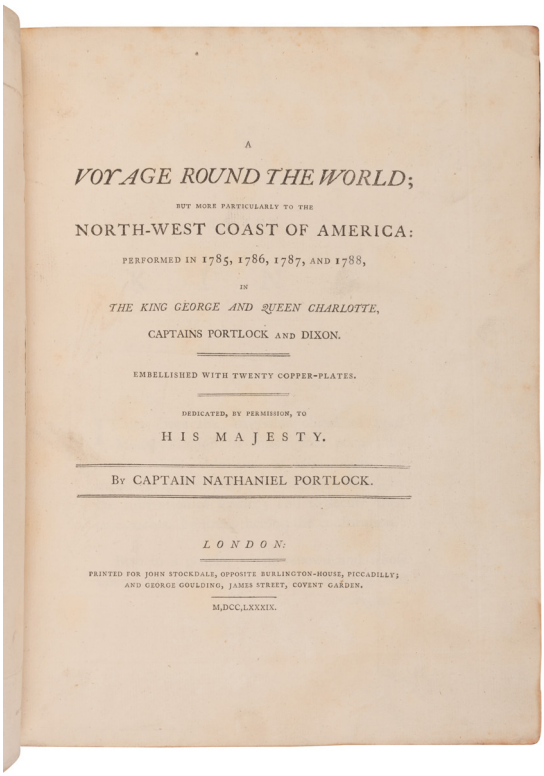
$1,500 - 2,500

203
[TRAVEL & EXPLORATION]. HOOKER, Joseph Dalton, Sir (1817-1911). *Himalayan Journals; or, Notes of a Naturalist in Bengal, The Sikkim and Nepal Himalayas, The Khasia Mountains...* London: John Murray, 1854.

2 volumes, 8vo (218 x 137 mm). 2 folding maps (one reinforced along folds), 12 chromolithographic plates (some very light scattered toning). 20th century half morocco, top edge gilt, others uncut, stamp-signed "Cross, Binder to the King" (rubbing). *Provenance*: Armorial bookplate on front free endpaper and inner front board of each volume.

FIRST EDITION by the eminent botanist, explorer and mountaineer who had earlier been with Ross in the Antarctic, and was a close confidant of Charles Darwin, to whom this work is dedicated. He was the first naturalist to travel into the Sikkim Himalaya, through mostly unknown territory which had not been reached by an Englishman since Turner's mission to Tibet in 1789. He made the first near complete circuit of Kangchenjunga in 1848-50, and the first to describe it. The maps were made from Hooker's own surveys and the illustrations and views are from his own drawings. Abbey *Travel* 502; DSB VI, 489; Neate H108 ("a classic of Himalayan travel and exploration").

$700 - 900



A

VOYAGE ROUND THE WORLD;

BUT MORE PARTICULARLY TO THE

NORTH-WEST COAST OF AMERICA:

PERFORMED IN 1785, 1786, 1787, AND 1788,

IN

THE KING GEORGE AND QUEEN CHARLOTTE,

CAPTAINS PORTLOCK AND DIXON.

EMBELLISHED WITH TWENTY COPPER-PLATES.

DEDICATED, BY PERMISSION, TO

HIS MAJESTY.

BY CAPTAIN NATHANIEL PORTLOCK.

LONDON:

PRINTED FOR JOHN STOCKDALE, OPPOSITE BURLINGTON-HOUSE, PICCADILLY; AND GEORGE GOULDING, JAMES STREET, COVENT GARDEN.

M,DCC,LXXXIX.

204
[TRAVEL & EXPLORATION]. PORTLOCK, Nathaniel, Capt. (1748-1817). *A Voyage Round the World; but more particularly to the North-West Coast of America: performed in 1785, 1786, 1787, and 1788, in the King George and Queen Charlotte*. London: John Stockdale and George Goulding, 1789.

4to (295 x 228 mm). Engraved portrait frontispiece, large folding map of the Northwest Coast of America by J. Reid, 5 engraved folding maps, and 13 engraved plates and maps. (Frontispiece laid down, some dampstaining at lower margin, most plates affected, closed marginal tear to M4 and Hh3, some spotting.) Contemporary diced calf ruled in alternating frames of Greek key and metope-and-pentaglyph rolls (rebacked with new spine, fore-corners repaired). *Provenance*: armorial bookplate on pastedown.

FIRST EDITION OF THE FIRST COMMERCIAL VOYAGE TO THE PACIFIC NORTHWEST AND FIRST ENGLISH VOYAGE TO HAWAII SINCE JAMES COOK, an expedition commanded by Portlock for the King George's Sound Company, chartered by the South Sea Company for the purpose of fur trading. Portlock, who took part in Cook's Third Voyage to the Pacific, also includes an account of Cook's death as described to him by a Hawaiian who was witness to it. His descriptions of the Indians and Russians he encountered "broaden the perspective" of Dixon and Beresford's account and are some of the finest of the era (Hill). Forbes 177; Hill 1376; Howes P-497; Lada-Mocarski 42; Sabin 64389; Wagner *Northwest Coast* 738.

$1,000 - 1,500

205
[TRAVEL & EXPLORATION]. ROBERTS, David (1796-1864). *The Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia*. London: Day & Son, 1855-1856.

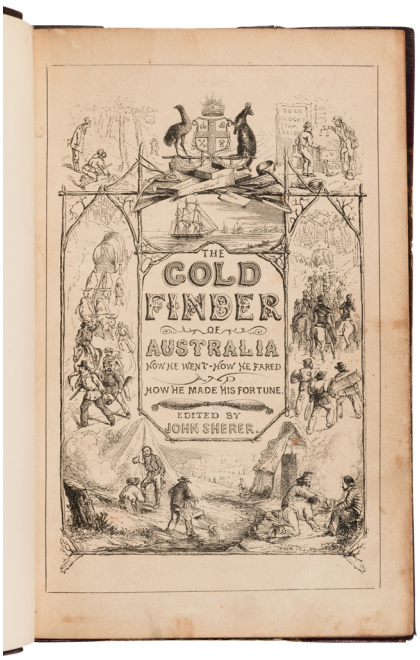
6 volumes in 3, 4to (291 x 200 mm). 250 tinted lithograph plates finished with hand-coloring, including 6 vignette titles, by Louis Hache after original drawings by Roberts with original tissue guards. (Scattered spotting in margins of some plates, closed marginal tear to portrait in vol. I near gutter.) Publisher's deluxe contemporary blue gilt-stamped morocco, the armorial ensigns of Jerusalem gilt-stamped on boards, gilt-turn ins, all edges gilt. *Provenance*: Bernard Quaritch Ltd. (booksellers' note laid in; see below).

EXCEPTIONALLY RARE CONTEMPORARY HAND-COLORED COPY OF THE FIRST QUARTO EDITION, of Roberts's monumental visual account on the Holy Land and the Near East. In this set, the normally tinted plates have been finished with contemporary hand-coloring, closely imitating the deluxe coloring of the original folio edition (1842-49).

Howard Radclyffe, former director of Bernard Quaritch Ltd. who handled this copy in the previous century, speculated that the few extant hand-colored examples of this work may have been commissioned by subscribers who preferred the smaller size. Radclyffe indicates that "Coloured copies of the 'small' edition of this celebrated work are extremely rare" and that "they were commissioned at the express wishes of subscribers." Radclyffe rather remarkably affirms that "this is the first [colored] copy to have passed through our hands" (during Quaritch's first 100 years of existence). And indeed, this offered copy of the book is the only colored copy of which we have found or have seen commercially offered for sale.

Originally issued in 41 folio parts over 7 years, Roberts was the first British artist to sketch the monuments of Ancient Egypt, set on "Plains so vast... that, until you come near them, you have no idea of their magnificence". Travelling some 800 miles south from Cairo in 1838, Roberts "recorded the monumental temple sites along the Nile in more than one hundred sketches" (Blackmer). For this elegant quarto set of Roberts's work, the lithographed plates were reduced by photography, allowing for a greater ease of use than the enormous folio edition. In this set, the tinted plates have been finished with hand-coloring, more closely imitating the deluxe coloring of the folios. Abbey, *Travel* 388; Blackmer 1432.

$25,000 - 30,000



206
[TRAVEL & EXPLORATION]. SHERER, John, editor. *The Gold Finder of Australia: How He Went, How He Fared, How He Made His Fortune.* London: Clarke, Beeton, & Co., [1853].

8vo (210 x 133 mm). (Intermittent spotting throughout.) 19th century half calf (rubbing).

FIRST EDITION. John Sherer arrived in Australia in 1852 and by his own account struck it rich in Bendigo, Victoria. He returned to London shortly thereafter, where he wrote and published this account of Australian gold miners.

[*With*:] BOILLOT, Leon. *Aux Mines d'or du Klondike.* Paris: Hacette & Cie, 1899. Tall 8vo. Later half morocco, top edge gilt, others uncut (light rubbing). FIRST EDITION. -- GRINNELL, Joseph (1877-1939). *Gold Hunting in Alaska.* Chicago: David C. Cook Publishing Co., 1901. 8vo. Original printed wraps (light rubbing, toning along spine). FIRST EDITION.

Selections from the Library of Dr. John Talbot Gernon

$300 - 500

207
[TRAVEL & EXPLORATION -- MAP]. SPEED, John (1552-1629). *Europ and the chiefe cities contayned therin*... London: George Humble, 1626 [1627].

Engraved map with hand-coloring, 419 x 540 mm. Decorative border filled with vignettes of cities and figures; waterways adorned with with sea monsters and ships. English text on verso. (Margins trimmed close, repaired closed tear near lower corner.)

From Speed's *Prospect of the most famous Parts of the World* first published in 1627- the first atlas of the world published by an Englishman.

$800 - 1,200

208
[TRAVEL & EXPLORATION -- MAP]. SPEED, John (1552-1669). *The Mape of Hungari newly augmented*. London: George Humble, 1631.

Engraved map with hand-coloring, 419 x 540 mm. Decorative border filled with vignettes of cities and figures. English text on verso. (Margins trimmed close, repaired closed tear near lower corner verso, centerfold reinforced verso.) *Provenance*: contemporary annotations in margins verso.

A decorative map showing Hungary and part of modern Slovakia, from the *Prospect of the Most Famous Parts of the World*, produced in collaboration with Speed to accompany the *Theatre* and published in a joint edition by George Humble in 1631.

$400 - 600

209
[TRAVEL & EXPLORATION]. VANCOUVER, George (1757-1798). *A Voyage of Discovery to the North Pacific Ocean and Round the World*. London: G. G. 7 J. Robinson, 1798.

4 volumes, comprising: text, 3 volumes, 4to (295 x 233 mm); atlas, folio (517 x 425 mm). Text: half-titles in vols. II and III, 18 engraved plates and maps; atlas: 16 engraved maps and profiles (10 folding). (Some spotting to text, plates, and profiles). Contemporary blind-stamped calf, later rebacking (worn, some damage, a few covers detached or detaching.) *Provenance*: John Waldie (1833-1907), Canadian politician and lumber baron (armorial bookplate); bookplate.

FIRST EDITION of Vancouver's voyage, "one of the most important ever made in the interests of geographical knowledge" (Hill).

After serving on Cook's second and third voyages, Vancouver was made commander of a grand-scale expedition to establish Britain's territorial rights in the Pacific North West following the Nootka Convention at Nootka Sound, Vancouver Island in 1790. His orders were also to examine thoroughly the coast south of 60° in order to find a possible passage to the Atlantic. Over the course of three seasons, he surveyed the coast of California (visiting San Francisco and San Diego), met with the Spanish at Nootka, discovered the Strait of Georgia, circumnavigated Vancouver island, and proved that no passage existed between the Pacific and Hudson's Bay. He died in 1798, and his narrative was completed by his brother and by Peter Puget. Hill notes that Vancouver undertook his surveys "with a thoroughness rarely equalled in the history of maritime exploration...completing the most arduous survey that it had fallen any navigator to undertake." Forbes 298; Hill 1753; Howes V-23c; Lada-Mocarski 55; Sabin 98443; Streeter sale 3487.

Property from the Westland Library of the Frontier

$2,500 - 3,500

210
[VEDDER, Elihu (1836-1923), illustrator]. *Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia*. Edward Fitzgerald, translator. Boston: Riverside Press for Houghton Mifflin and Company, 1884.

Large folio (432 x 381 mm). Letterpress index and notes at rear; 57 Art-Nouveau illustrated leaves reproduced by the Albertype process after drawings by Elihu Vedder on japanese paper, each with remarque, mounted on heavy wove paper as issued. Original publisher's deluxe full thick brown morocco gilt, decorated after a design by Vedder, gilt-lettered and decorated spine, all edges gilt, broad gilt dentelle turn-ins, floral silk doublures and free endpapers, stamp-signed by Riverside Press (slight split to lower front joint, slight darkening of the leather to one corner of the upper cover).

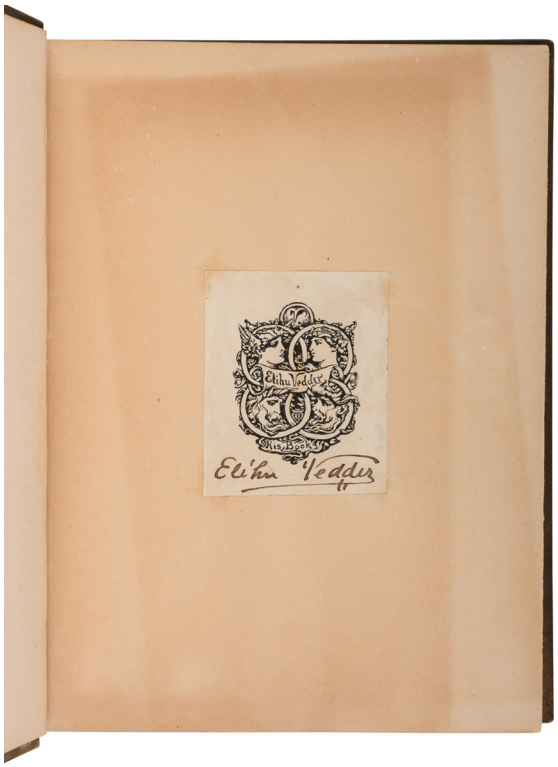
FIRST VEDDER EDITION, LIMITED ISSUE, one of 100 copies, SIGNED BY VEDDER on the limitation. THE PUBLISHER'S OWN UNNUMBERED COPY WITH A UNIQUE ORIGINAL DRAWING BY VEDDER INSCRIBED TO GEORGE HARRISON MIFFLIN: "Sketch to go in Publisher's Copy Not to be Sold, Printed for George Harrison Mifflin." Executed in charcoal and pastel on grey construction paper and initialed by Vedder in the lower corner, the sketch is of a beautiful young woman (314 x 254 mm) and does not appear in the printed list of illustrations.

THE MOST CELEBRATED EDITION OF THE RUBAIYAT, this Vedder first edition of Edward Fitzgerald's text is considered to be "unparalleled in American publishing history." Printed using an expensive screenless collotype (i.e. Albertype) process, "Vedder's goal was to create something to demonstrate in a grandiose way what American book production could achieve: an oversize book with high-quality illustrations by an American artist engraved by an American engraver and published by an American publisher" (Paas). Vedder rearranged Omar's stanzas to fall into three sections—joy (of life), death, and rebirth—and he channeled this conception into his art. Combining mystical imagery and the "cosmic swirls" with Christian and Classical figures, Vedder described his artwork as "gradual concentration of elements that combine to form life; the sudden pause through the reverse of the movement which marks the instant of life; and then the gradual, ever-widening dispersion again of those elements into space."

Vedder's Rubaiyat was the first fully illustrated edition of the Rubaiyat to be published, and the 100 copies of Vedder's deluxe edition sold out within six days of production. The success of this deluxe edition quickly led to the issuance of trade editions that were cheaper and smaller in format. These cheaper editions used a "digital" half-tone printing process to reproduce Vedder's artwork, making the deluxe issue the only edition to reproduce Vedder's fine artwork with the vastly superior "analogue" Albertype process. "The Great Omar", a manuscript magnificently calligraphed and bound in jewels by Sangorski and Sutcliffe – tragically lost aboard the *Titanic* – is said to have been composed using the same text block as Vedder's edition.

A UNIQUE COPY BOUND of an important and most desirable copy of one of the great masterworks of modern fine printing and illustration. BOUND WITH AN UNPUBLISHED AUTOGRAPH DRAWING CREATED FOR THE PUBLISHER. Potter 201.

$10,000 - 15,000



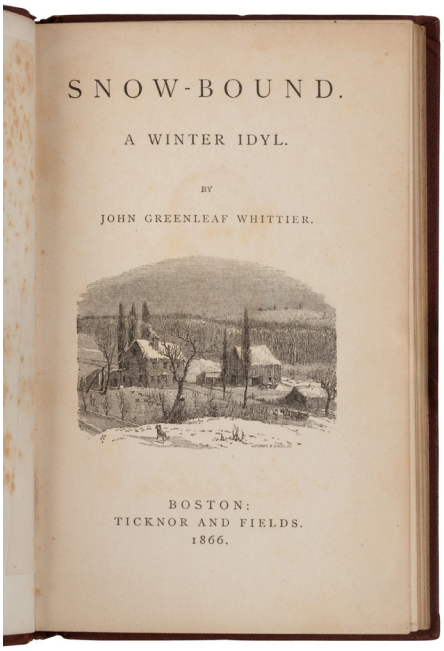
211
[VEDDER, Elihu (1836-1923), his copy]. VEDDER, Elihu, illustrator. *The Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia.* Boston: The Riverside Press, [1894].

Large 8vo. (Closed tear and very light spotting to title page.) Original brown morocco gilt, top edge gilt (dampstaining along lower portion on both sides, rubbing, offsetting to front free endpaper). *Provenance*: Elihu Vedder (his bookplate).

VEDDER'S PERSONAL COPY OF HIS BEST-KNOWN WORK WITH HIS BOOKPLATE AND SIGNATURE.

FIRST OCTAVO EDITION. Upon receiving the commission to illustrate Houghton Mifflin's deluxe edition of *The Rubaiyat of Omar Khayyam,* Elihu Vedder moved to Rome and spent eleven months creating illustrations strongly influenced by Greco-Roman art and Persian mythology. The deluxe edition numbered 100 copies and sold out within six days. It was reprinted in octavo for the first time in 1894. Today Vedder's illustrations are considered to be among the finest ever created for the quatrains of Omar Khayyam. THE ILLUSTRATOR'S OWN COPY.

$500 - 700



212
WHITTIER, John Greenleaf (1807-1892). *Snow-Bound: A Winter Idyl.* Boston: Ticknor & Fields, 1866.

12mo (178 x 108 mm). Half-title. (Some spotting throughout.) Original brown cloth gilt (small closed tear to front free endpaper, light wear to spine ends); modern half morocco slipcase.

FIRST EDITION, first issue with p.52 numbered. *Snow-Bound: A Winter Idyl* is a long narrative poem presented as a series of short stories told by a family during a snowstorm. Intended as a reconciliation narrative following the Civil War, Whittier's poem sold 7,000 copies on its first day of release and is considered to be his most enduring work. BAL 21862. WITH AN ORIGINAL SIGNATURE OF JOHN GREENLEAF WHITTER TIPPED IN.

Selections from the Library of Dr. John Talbot Gernon

$300 - 500

213
WHITTIER, John Greenleaf (1807-1892). A group of 14 FIRST EDITIONS:

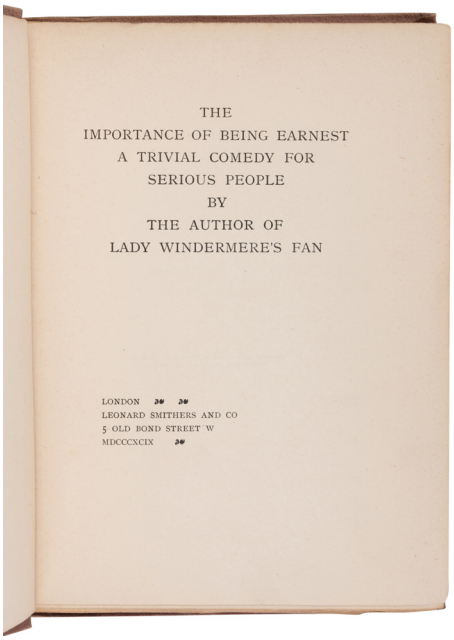
14 works in 14 volumes, various 8vo sizes. Each in original publisher's cloth with later glassine wrappers (a few volumes with extremities lightly rubbed). All housed in matching burgundy morocco-backed folding cases gilt, stamp-signed by W. Root & Son (slight rubbing to corners of a few volumes and to a few hinges).

FIRST EDITIONS, all published in Boston by Ticknor, Reed & Fields, Ticknor and Fields, James R. Osgood, or Houghton, Osgood and Company, or in London by Wiley & Putnam, comprising:

The Supernaturalism of New England. L, 1843. -- *Leaves from Margaret Smith's Journal in the Province of Massachusetts Bay*. Bost., 1849. -- *Old Portraits and Modern Sketches*. Bost., 1850. -- *Literary Recreations and Miscellanies*. Bost., 1854. -- *The Panorama, and Other Poems*. Bost., 1856. -- *Home Ballads and Poems*. Bost., 1860. -- *The Patience of Hope*. Bost., 1862. -- *In War Time, and Other Poems*. Bost., 1864. -- *The Tent on the Beach*. Bost., 1867. -- *Among the Hills*. Bost., 1869. -- *Miriam, and Other Poems*. Bost., 1871. -- *The Pennsylvania Pilgrim, and Other Poems*. Bost., 1872. -- *Hazel Blossoms*. Bost., 1875. -- *The Vision of Echard and Other Poems*. Bost., 1878.

Whittier, a Quaker who worked as a newspaper editor, invested as much passion in his abolitionist campaigning as he did in his poetry. The present group is housed in fine matching cases by the London bindery of W. Root & Co.

$1,500 - 2,500

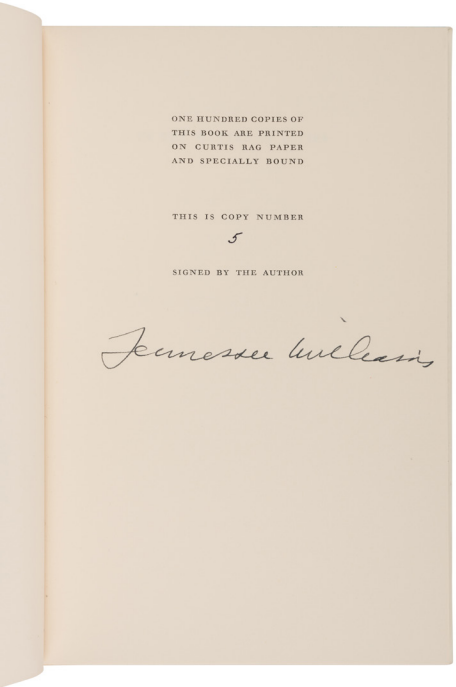


214
WILDE, Oscar (1854-1900). *The Importance of Being Earnest. A Trivial Comedy for Serious People*. London: Leonard Smithers and Co., 1899.

8vo. Half-title. Original lilac cloth gilt designed by Charles Shannon, uncut (spine toned and slightly leaned, fore-corners bumped, some soiling to covers). *Provenance*: erased ownership signature; gift inscription dated 1904 below; armorial bookplate on pastedown.

FIRST EDITION, LIMITED ISSUE, number 30 of 1,000 copies, of Wilde's "last and greatest play" (Ellman, *Oscar Wilde*, p.412). *The Importance of Being Earnest* opened at St. James's Theater in London on 14 February 1895, but was withdrawn after only 86 performances after Wilde's arrest and imprisonment on charges of gross indecency. Mason 381.

$600 - 800



ONE HUNDRED COPIES OF
THIS BOOK ARE PRINTED
ON CURTIS RAG PAPER
AND SPECIALLY BOUND

THIS IS COPY NUMBER
5

SIGNED BY THE AUTHOR

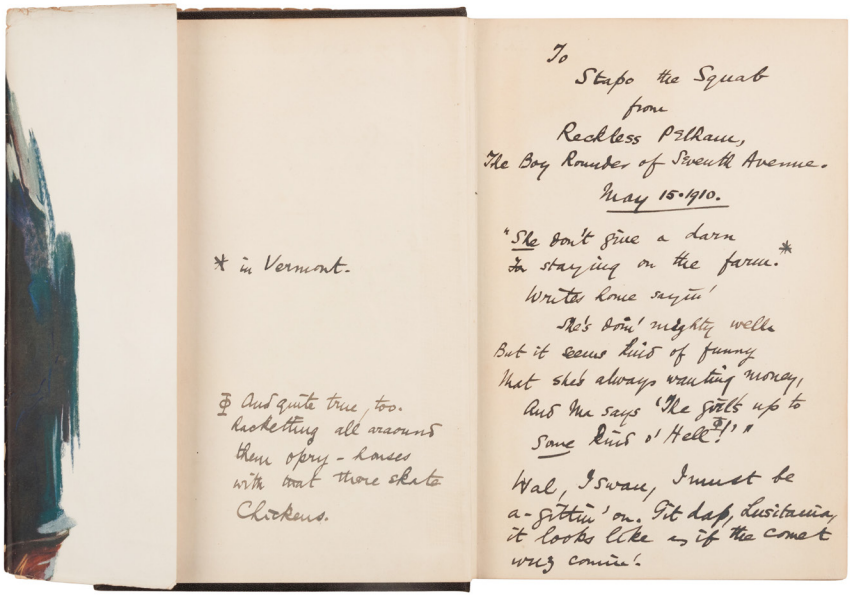
Tennessee Williams

215
WILLIAMS, Tennessee (1911-1983). *In the Winter of Cities*. Norfolk, CT: New Directions, 1956.

8vo. Original cream boards, gilt-lettered spine (spine lightly sunned); slipcase with printed label and manuscript limitation (from a different number).

LIMITED EDITION, number 5 of 100 copies on Curtis rag paper and specially bound, SIGNED BY WILLIAMS. Williams published two collections of verse in his lifetime: the present work, and *Androgyne, Mon Amour* in 1977. Crandell A16.I.a.

$400 - 500



To
Stapo the Squab
from
Reckless Pelham,
The Boy Rounder of Seventh Avenue.
May 15.1910.

"She don't give a darn
In staying on the farm.*
Writes home sayin'
She's doin' mighty well
But it seems kind of funny
That she's always wanting money,
And Ma says 'The girl's up to
Some kind o' Hell!'"

Wal, I swan, I must be
a-gittin' on. Git dap, Lusitania,
it looks like as if the comet
was comin'.

* in Vermont.

† And quite true, too.
Racketting all around
them opry-houses
with that there skate
Chickens.

216
WODEHOUSE, P.G. (1881-1975). *The Intrusion of Jimmy*. New York: W.J. Watt, 1910.

8vo. Color frontispiece and plates. Original black cloth, stamped and decorated in green and yellow, lettered in gilt, round color portrait laid down to upper cover; ORIGINAL DUST JACKET (spine ends and fore-corners chipped, small paper repair on verso, some edgewear). Provenance: Presumably John "Stapo" Stapleton, playwright and collaborator in the adaptation of Wodehouse's 1910 novel *A Gentleman of Leisure* (presentation inscription from the author).

FIRST EDITION, preceding the English edition, *A Gentleman of Leisure*, by six months. PRESENTATION COPY, INSCRIBED BY WODEHOUSE ("RECKLESS PELHAM") TO "STAPO THE SQUAB": "To Stapo the Squab, from Reckless Pelham, The Boy Rounder of Seventh Avenue, May 15 1910." Below the inscription, Wodehouse penned a presumably unpublished poem while in Vermont [see his first footnote on the pastedown]: "She don't give a darn for staying on the farm. Writes home sayin! She's doin' mighty well, But is seems kind of funny, that she's always wanting money, and ma says 'The girl's up to some kind o' Hell!' [...] I must be gettin' on [...] Lusitania, it looks like as if the comet was comin!" Wodehouse includes a second footnote next to the on the opposite page in reference to "Hell": "And quite true, too. Racketting all around them opry-houses with that there skate chickens." RARE IN ORIGINAL DUST JACKET. McIlvaine A13a.

Selections from the Library of Dr. John Talbot Gernon

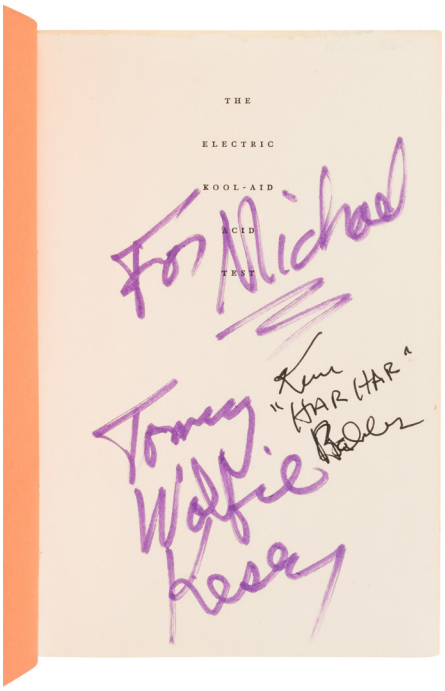
$1,000 - 1,500

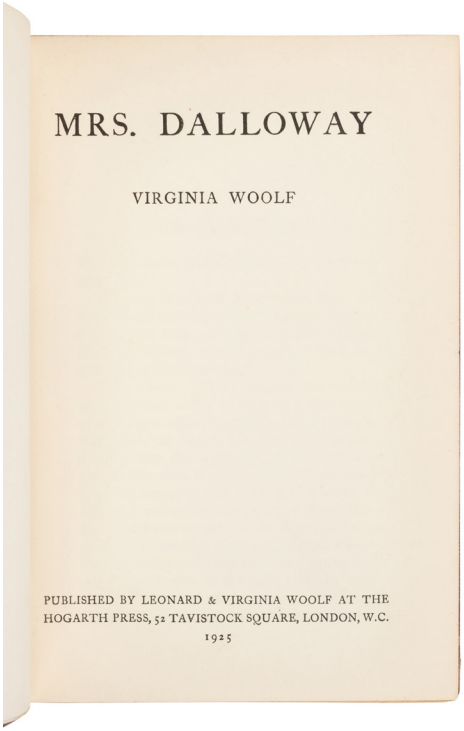
217
WOLFE, Tom (1900-1938). *The Electric Kool-Aid Acid Test.* New York: Farrar, Straus and Giroux, [1968].

8vo. Original white cloth, spine lettered in multi-colored foil, top edge stained (slight toning, slight damp stain along top edge, light rubbing to one corner of rear board); original dust jacket (lightly rubbed).

FIRST EDITION, INSCRIBED BY KEN KESEY AND FELLOW MERRY PRANKSTER KEN BABBS, "For Michael, Tommy Wolfie Kesey and Ken 'Har Har' Babbs." *The Electric Kool-Aid Acid Test* was considered to be one of the first great books published in the New Journalism style, the *New York Times* calling it "not simply the best book on the hippies, it is the essential book...the pushing, ballooning heart of the matter... Vibrating dazzle!" The book follows the adventures of Ken Kesey and his "Merry Pranksters" who traveled across the country in a colorfully-painted school bus which they christened the *Furthur.*

$800 - 1,200



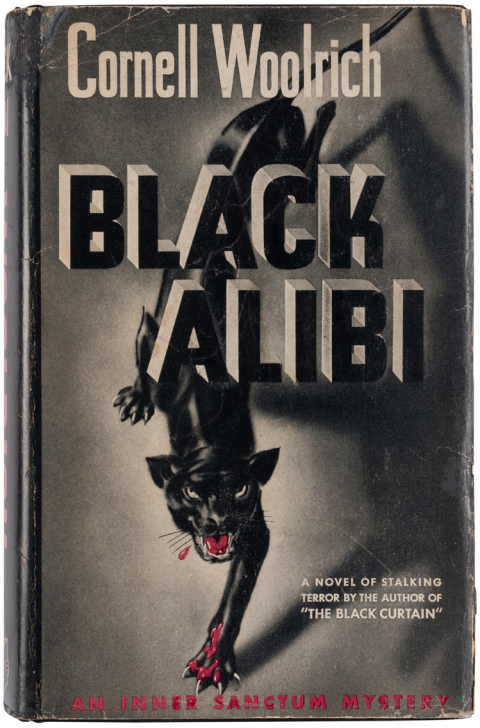


218
WOOLF, Virginia (1882-1941). *Mrs. Dalloway*. London: Leonard & Virginia Woolf at the Hogarth Press, 1925.

8vo. Half-title. Original deep rust cloth gilt-lettered on spine (spine slightly sunned, rubbing). *Provenance*: Armorial bookplate.

FIRST EDITION, one of approximately 2,000 copies printed. The novel, which began as two short stories ("Mrs. Dalloway in Bond Street" and "The Prime Minister") details a day in the life of Clarissa Dalloway set in post-First World War England, describing preparations for a party and the ensuing party. In 2005, Time named *Mrs. Dalloway* one of the top 100 English-language novels written since Time's debut in 1923. Kirkpatrick A9a.

$400 - 600

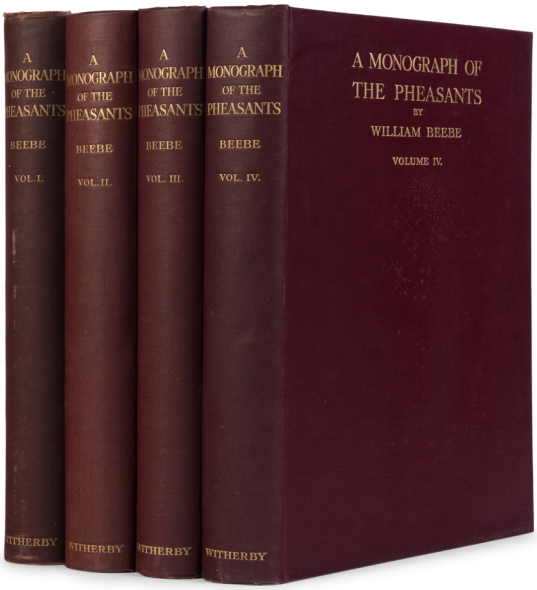


219
WOOLRICH, Cornell (1903-1968). *Black Alibi*. New York: Simon and Schuster, 1942.

8vo. Original black cloth gilt, spine gilt-lettered, top edge stained red (gilt-lettering on spine touched up); original unclipped dust jacket (a few paper repairs verso and some light restoration to rear panel and top edge of spine panel).

FIRST EDITION. The third novel in Woolrich's "Black" series, the basis for the 1943 film noir *The Leopard Man* produced by Val Lewton, directed by Jacques Tourneur, starring Dennis O'Keefe and Margo. Hubin, p.879; Johnson, *The Dark Page*, p.288.

$400 - 600



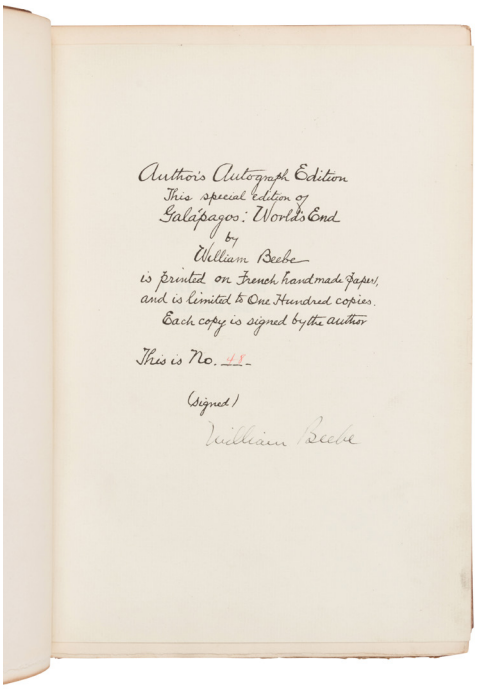
220
[NATURAL HISTORY]. BEEBE, Charles William (1877-1962). *A Monograph of the Pheasants*. London: Witherby & Co., 1918-1922.

4 volumes, folio. Half-title, titles printed in red and black, 90 color lithographed or collotype plates, 88 photogravures, and 20 distribution maps. (Some spotting to half-title in vol. I.) Original gilt-lettered maroon cloth, top edges gilt, others uncut (vol. I spine very lightly darkened with some light rubbing joints, light surfacing soiling to covers).

FIRST EDITION, LIMITED ISSUE, number 252 of 600. One of the greatest ornithological works of the 20th century with plates after works by George Edward Lodge (42), Henrik Gronvold (15), H. Jones (11), C.R. Knight (8), Archibald Thornburn (8), L.A. Fuertes (5), and E. Megargee (1) and photogravures by Beebe and others (mostly vol. III).

Property from the Estate of Peter Fortsas

$600 - 800


Author's Autograph Edition
This special edition of
Galapagos: World's End
by
William Beebe
is printed on French handmade paper,
and is limited to One Hundred copies.
Each copy is signed by the author
This is No. 48
(Signed)
William Beebe

221
[NATURAL HISTORY]. BEEBE, Charles William (1877-1962). *Galapagos. World's End*. New York: Knickerbocker Press for G.P. Putnam's, 1924.

4to. 9 color plates after paintings by Isabel Cooper, portrait, map, and 80 monochrome illustrations. Contemporary deluxe? brown morocco gilt, top edge gilt, others uncut, gilt stamp-signed by Putnam's.

FIRST EDITION, LIMITED ISSUE, number 48 of 100 copies of the "Author's Autograph Edition" on French handmade paper, SIGNED BY BEEBE. In 1923, Beebe sailed as a naturalist on the Harrison Williams Galapagos Expedition aboard the "Noma." Their route took the party from New York to Florida, Cuba, through the Panama Canal to the Galapagos, with the purpose of collecting and studying rare species of animal and marine life.

[*With*:] BEEBE. *The Arcturus Adventure. An Account of the New York Zoological Society's First Oceanographic Expedition*. New York: Knickerbocker Press for G.P. Putnam's, 1926. 4to. 77 illustrations including 8 colored plates, maps, photographs, and maps. Contemporary deluxe? brown morocco gilt, top edge gilt, others uncut, gilt stamp-signed by Putnam's. FIRST EDITION, LIMITED ISSUE, number 46 of 50 copies of the "Author's Autograph Edition" on Mirecourt French handmade paper, SIGNED BY BEEBE.

Property from the Estate of Peter Fortsas

$600 - 800

222
[NATURAL HISTORY]. BUDGEN, Louise M. *Episodes of Insect Life*. London: Reeve, Benham, and Reeve, 1849-1851.

3 volumes, 8vo (203 x 127 mm). Hand-colored lithographed frontispieces, title-vignettes, head- and tail-pieces (very light spotting throughout.) Original blue-green pictorial cloth gilt, all edges gilt, bound by Westleys with their binders' ticket (rubbing, small hole to spine of third volume, front hinges starting on all three volumes). Provenance: David S. Smith (ownership signature).

FIRST EDITION. Published under the pseudonym "Acheta Domestica" (the scientific name for "house cricket"), *Episodes of Insect Life* illustrates the full entomological year in the life of an insect, with the first volume representing the period from January-April, the second May-August, and the third the rest of the year. Nissen *ZBI* 662. See McClean, *Victorian Publishers' Book-Bindings*, p.42.

Property from the Estate of Peter Fortsas

$400 - 600

223
[NATURAL HISTORY]. BUFFON, Georges Louis Leclerc, Comte de (1707-1788). *Buffon's Natural History Containing a Theory of the Earth, a General History of Man...* London: Printed for the Proprietor and Sold by H.D. Symonds, 1797.

10 volumes, 8vo (184 x 108 mm). 81 engraved plates. (Some spotting throughout.) Contemporary full marbled calf (rubbing).

FIRST EDITION of James Smith Barr's translation of Buffon's landmark natural history work. Buffon famously worked on his *Natural History* for nearly half a century, publishing the first 36 volumes in the original French from 1749-1789 and an additional 8 volumes published after Buffon's death. His focus on anatomy, and in particular his outlines of the similarities between apes and human beings, established him as one of the earliest comparative anatomists.

[*With*]: BUFFON. *Natural History of Birds, Fish, Insects and Reptiles.* London: Printed for the Proprietor and Sold by H.D. Symonds, 1798. 5 volumes, 8vo (184 x 108 mm). 44 engraved plates (Some spotting throughout, archival tape repair to fifth volume). FIRST EDITION of Barr's translation.

[*With*]: BUFFON. *Histoire Naturelle des Oiseaux.* Paris: L'Imprimerie Royale, 1770-1783. 9 volumes, 4to (248 x 191 mm). 114 engravings. Later half calf, marbled boards. Zimmer 1:104; Nissen *IVB* 158; Stillwell, pp.82-83.

$500 - 700

224
[NATURAL HISTORY]. BURGSDORF, Friedrich August Ludwig von (1747-1802). *Versuch einer vollständigen Geschichte vorzüglicher Holzarten in systematischen Abhandlungen zur Erweiterung der Naturkunde und Forsthaushaltungs-Wissenschaft*. Berlin: Joachim Pauli, 1783, 1787, 1800.

3 parts in one, square 4to (229 x 197 mm). Engraved title-page vignettes, frontispiece, 2 dedications, 45 engraved plates after Burgsdorf and others, of which 22 are folding and 27 hand-colored; 4 letterpress tables (3 folding) not called for in Stafleu-Cowen or in Nissen. (Some pencil notations on plate II, some light spotting to frontispiece and the first title-page.) Contemporary paper-backed marbled boards, black paper lettering-piece gilt on spine, edges stained yellow (light rubbing to extremities, remnants of old sticker on spine).

FIRST EDITION of this rare and important study on forestry and arboriculture which builds on Linnaean principles. Volume one focuses on the beech species and volume two focuses on the oak and its use in construction, particularly ship-building. Burgsdorf was son of a chief forester to the Duke of Saxe-Gotha-Altenburg, eventually becoming chief forester himself to King Friedrich Wilhelm II of Prussia. Nissen *BBI* 301; Pritzel 1385; Stafleu-Cowan 925.

Property from the Estate of Peter Fortsas

$800 - 1,200

225
[NATURAL HISTORY] -- [DARWIN, Charles (1809-1882), contributor]. -- STEPHENS, James Francis (1792-1852). *Illustrations of British Entomology; or a Synopsis of Indigenous Insects...* London: Baldwin and Cradock, [1827-] 1828-1835 [-1845]; supplement, 1846.

12 volumes, tall 8vo. 95 hand-colored engraved plates by Wagstaff and others after Curtis and Westwood. Modern cloth, uncut.

FIRST EDITION of this comprehensive overview of British entomology, including Darwin's first printed words. The work is divided into 7 volumes of Mandibulata, 4 of Haustellata and, in this set, a supplement (which was published by Bohn in 1846). "[Darwin's] first printed words occur... in 1829. Whilst he was an undergraduate at Cambridge, Darwin had sent records of insects that he had captured to James Francis Stephens, and some of these were published in *Illustrations of British Entomology*. He refers to the pleasure that he got from seeing his name in print against his records of beetles... There are about thirty records bearing Darwin's name, the earliest being in an appendix to Volume II, which is dated June 15, 1829. The localities include Cambridge, North Wales and Shrewsbury" (Freeman, pp.19-20). Hagen 194.3; Nissen *ZBI* 3994.

Property from the Estate of Peter Fortsas

$600 - 800

226
[NATURAL HISTORY]. EDWARDS, George (1694-1773). *A Natural History of Uncommon Birds*... London: for the author, [1743]-1751 [but ca 1776]. [*With*:] *Gleanings of Natural History*....London: for the Author, 1758-1764.

2 works in 7 volumes, 4to (283 x 228 mm), comprising: *Natural History*, 4 parts in 4 volumes; *Gleanings*, 3 parts in 3 volumes. *Natural History*: Each volume with text in French published as *Histoire Naturelle* bound in at end (see Anker 125). General title with engraved vignette bound in to Vol. I, 2p. list of subscribers in Natural History vol. IV. (Lacking the "Names of Generous Encouragers" and the catalogue on p.53 of vol. I.) *Gleanings* with general title and text in English and French printed in two columns.

Both works together: 362 continuously-numbered etched plates with hand-coloring (including one plate, no. 335, in fine watercolor facsimile on wove paper), one etched portrait in vol. II. (Scant spotting to a few leaves, without the portrait frontispiece only included in the first issue, see below.) Uniformly bound in contemporary blue straight-grained morocco gilt, spines gilt, edges gilt (some light rubbing and wear, a few neat repairs). *Provenance*: Crendon Hall (blindstamp on title-page vol. I dated 1850); George Chetwynd (armorial bookplates on pastedowns); City of Liverpool Public Libraries (bookplates on verso of flyleaves and rear pastedowns); Hugh Fattorini (1934-2005), English bibliophile (bookplate).

A HANDSOME SET OF THE FIRST EDITION of one of the most important 18th-century works of Natural History. "At its date of issue, the Natural History and Gleanings was one of the most important of all Bird Books, both as a Fine Bird Book and a work of Ornithology. It is still high on each list" (Fine Bird Books, p.93). Gleanings was published as a continuation of the Natural History, with the plates numbered consecutively. Linnaeus assigned scientific names to approximately 350 birds as a result of Edwards's work.

A Natural History volumes one and two are Lisney's third issue, published in 1776 by James Robson who acquired all the remaining copies of the work from Edwards in 1769, together with the plates and letterpress; Robson presumably reissued volumes three and four at the same time, though these copies are indistinguishable from those originally published in 1750-1. His reissue of 1776 is notable for the inclusion of two supplementary texts, bound in to the first volume in the present copy: *Some Memoirs of the Life and Works of George Edwards*. London: for J.Robson, 1776. (Lacking the 4 engraved plates). Zimmer p.529. [*And*:] LINNAEUS, Carolus. *A Catalogue of the Birds, Beasts, Fishes, Insects... contained in Edwards's Natural History ... with their Latin names*. London: for J. Robson, 1776. The publication of Edwards's *Natural History* and *Gleanings* is complex, and copies are found in a variety of states; the true second edition was not issued until 1802.

Anker 124 (*Natural History*), 126 (*Gleanings*), 127 (*Memoirs*), 311 (*Catalogue*); *Fine Bird Books* p. 93; Lisney 190, 195, 198, 201 (*Natural History*), 192, 197, 200, 203 (French translation: *Histoire naturelle*), 282 (*Memoirs*), 288 (*Catalogue*), 205 (*Gleanings* vol.I), 208 (*Gleanings* vol.II); Nissen *IVB* 286 (*Natural History*) & 288 (*Gleanings*); Zimmer pp. 194-6 (*Natural History*), 198-9 (*Gleanings*), 401-2 (*Catalogue*), 529 (*Memoirs*) pp. 197-8 (French translation).

Property from a Private Southwestern Collection

$6,000 - 8,000

227
[NATURAL HISTORY]. EDWARDS, William Henry (1822-1909). *The Butterflies of North America... first, [-second] series*. Boston and New York: The Riverside Press for Houghton Mifflin and Company, 1888, 1884.

2 volumes, 4to (292 x 229 mm). Half-titles; 101 hand-colored lithographic plates by Mary Peart, Edward A. Ketterer and others, many colored by Mrs Lydia Bowen or Mrs Leslie. Publisher's deluxe? half green morocco gilt, spines in 6 compartments with 5 raised bands, gilt-lettering in 2, others gilt framed, all edges gilt. *Provenance*: Sage Public Library, West Bay, MI (bookplate).

A mixed set (vol. I was first published in 1874 and reprinted here in 1888; vol. II is a first edition) of "one of the finest contributions to the biology of insects that have come from the United States. Edwards paid great attention to the life histories of the insects treated, every stage being described and discussed" (*DAB*). Volume I includes *Edwards' Synopsis of North American Butterflies* and volume II the *List of Species of the Diurnal Lepidoptera of America*. A third volume was published in 1897, in which in the preface Edwards acknowledges the contribution in lithographing and hand-coloring the plates made by Mary Peart, Lydia Bowen and her sister Mrs Leslie. A BRIGHT SET. BM(NH) II, 512; Nissen *ZBI* 1234.

$800 - 1,200

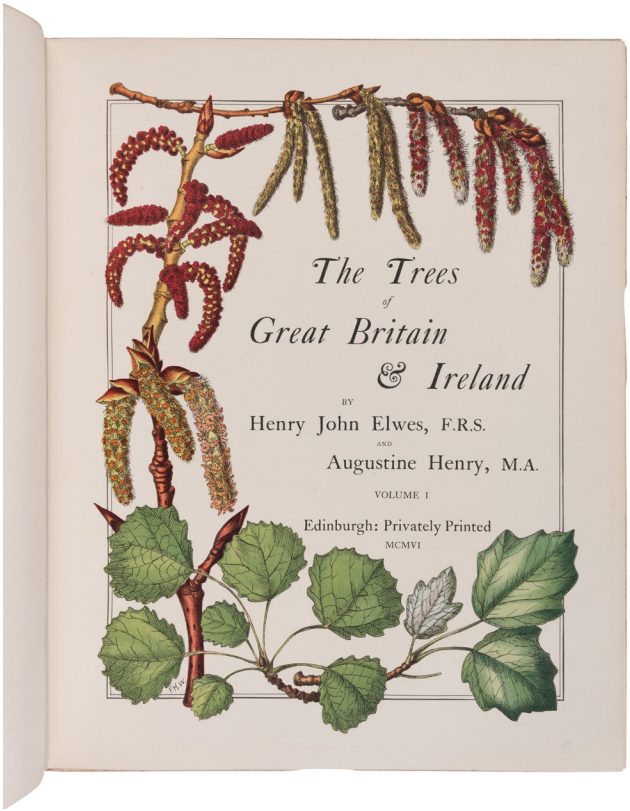
228
[NATURAL HISTORY]. ELWES, Henry John (1846-1922) and Augustine HENRY (1857-1930). *The Trees of Great Britain and Ireland*. Edinburgh: Privately Printed, 1906-13.

15 original parts, including index, in 7 portfolio volumes 4to. Color lithographed frontispiece in volumes I-V, photogravure frontispiece portrait of the authors in volume VII, titles within color lithographed border, 413 plates, comprising 371 photogravures of trees and 42 lithographic diagrams. Original pictorial grey wrappers printed in blue, edges uncut, housed in 7 matching cloth-backed pictorial board folders with ties (volume numbers written in manuscript on spines, some surface wear to vol. VII). *Provenance*: Robert Newman (ownership stamps, typed letter signed from Scottish ornithologist Hugh S. Gladstone, Dumfriesshire, 29 March 1923, tipped-in to vol. I portfolio regarding the obituary he wrote for H.J. Elwes, also tipped in).

FIRST EDITION of Elwes and Henry's monumental work which described every species of tree grown outside in the British Isles at the time of publication. They sought to record the best samples available. Henry devised a system of identification based on leaves, twigs, and the position of buds to assist with identification, and Elwes undertook many journeys, both domestically and abroad, to study trees in the wild. "The most important work of Elwes's life was begun in 1903 when, with his friend Augustine Henry, he undertook the production of *Trees of Great Britain and Ireland*. Henry wrote the strictly botanical parts and Elwes contributed sections on the distribution, history, and cultivation of species, drawing on his knowledge of an immense number of species in their native habitat" (*DNB*). In some copies the index is bound separately, making a total of 8 volumes in the set. In this copy, the index is bound at the end of volume 7. Nissen *BBI* 595.

Property from the Estate of Peter Fortsas

$600 - 800



229
[NATURAL HISTORY]. GOULD, John (1804-1881) and Nicholas Aylward VIGORS (1787-1840). *A Century of Birds from the Himalaya Mountains*. London: [for the Author], 1831-[1832].

2 volumes in one, imperial folio (533 x 346 mm). 80 fine hand-colored lithographic plates by Elizabeth Gould after sketches by John Gould, printed by Charles Hullmandel. (Occasional light spotting to text and some margins of plates, light soiling to title-page with faint vertical crease). Later olive morocco gilt, spine in 7 compartments with 6 raised bands, gilt-lettered in 2, the rest with central gilt devices, speckled edges.

FIRST EDITION, FIRST ISSUE OF GOULD'S FIRST WORK with the title-page dated 1831, and with the backgrounds uncolored ("You will probably recollect that in my first work ... neither the plants or Backgrounds were colored; In order to render the Series of my Publications complete ... I have had those parts colored in the few copies I have left...." Gould to Lord Derby, letter dated 5 Feb. 1844). Gould moved to London in 1825 to pursue work as a taxidermist, and was appointed Curator of Birds and Preserver at the Zoological Society of London in 1827. While working on a collection of bird specimens in that role, Gould realized they were the first collection of any size to reach Europe, and realized there would be a market for a large-format work illustrating those birds. Anker 168; *Fine Bird Books* p. 77; Nissen *IVB* 374; Sauer 1; Wood p. 364; Zimmer p.251.

Property from a Private Southwestern Collection

$10,000 - 15,000

230
[NATURAL HISTORY]. GOULD, John (1804-1881). *The Birds of Europe*. London: Richard and John E. Taylor, [1832-] 1837.

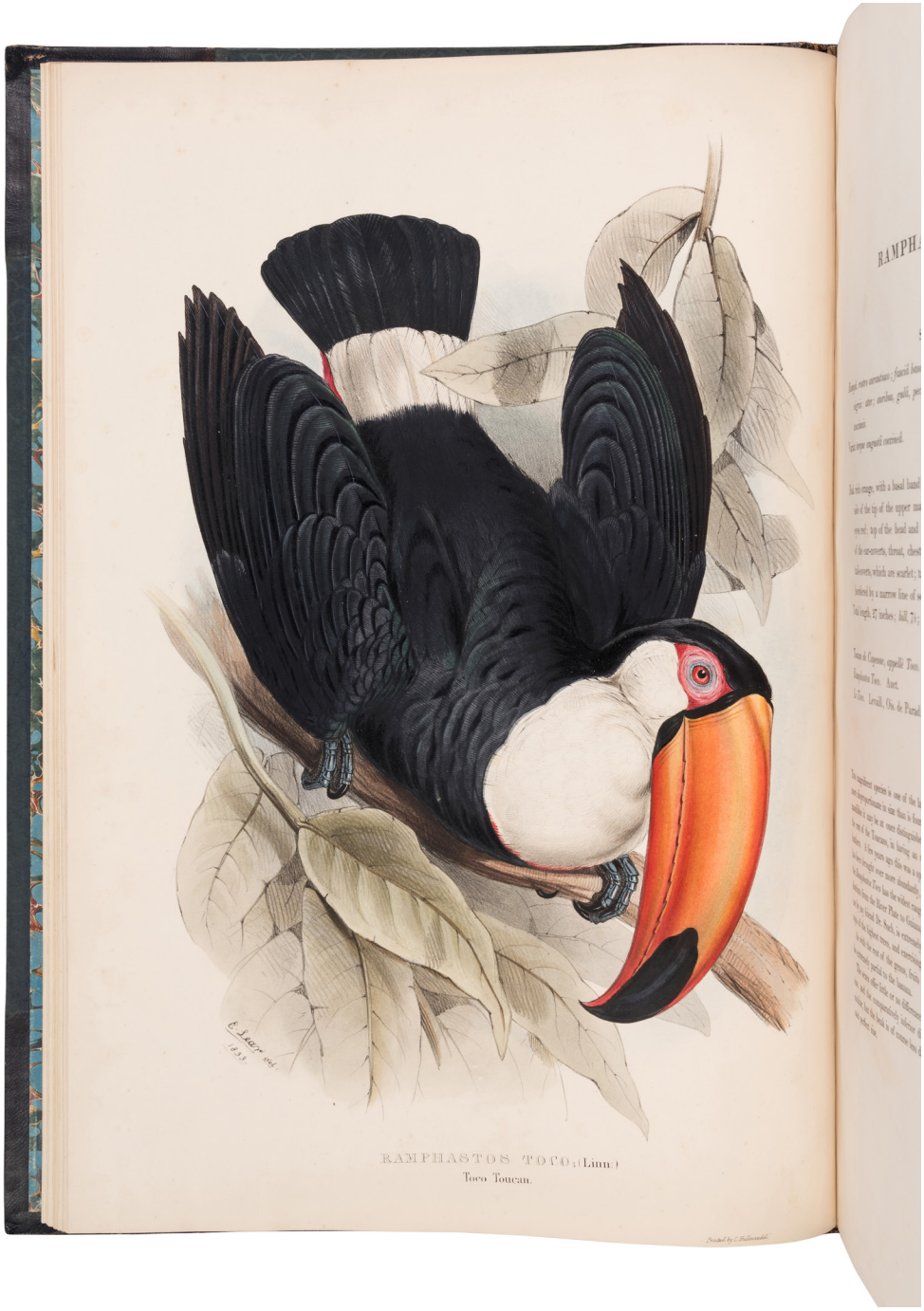
5 volumes, imperial folio (546 x 356 mm). 448 hand-colored lithographic plates, some heightened in gum arabic, printed by Charles Hullmandel (some offsetting, spotting throughout, minor loss to upper margin of plate 437 not affecting image.) Contemporary olive morocco gilt, covers elaborately tooled with broad frames, spines in 6 compartments with 5 raised bands, gilt-lettered in 2, the rest gilt tooled, all edges gilt, stamp-signed by James Clyde (spotting to endpapers, light rubbing to extremities).

FIRST EDITION of Gould's landmark study of European birds, undertaken to "supply [the] deficiency" between the study of foreign and European birds. Of 448 hand-colored plates, 68 were produced by British artist and author Edward Lear, who had created most of them for *Illustrations of the Family of Psittacidae* and then sold them to Gould after encountering financial difficulties; the rest were produced by Elizabeth Coxen Gould after her husband's original sketches. Lear's lithographs, described by Susan Hyman as "among the most remarkable bird drawings ever made," were unique for having been among the first created from observing live birds, whereas many of Gould's sketches were produced from his visits to natural history museums in Holland, Germany, and Switzerland.

Lear would work closely with Elizabeth Gould in producing her lithographs, and of his work, British conservationist and author Isabella Tree writes, "In volume Lear's contribution may not have been prolific, but its impact was revelatory. Lear's participation transformed the work of Mrs. Gould...into dynamic and expressive works of art." (*The Ruling Passion of John Gould*, p.43). Anker/Copenhagen 169; Ayer/Zimmer pp. 251-252; *Fine Bird Books* p.77; Nissen *IVB* 371; Sauer 2; Wood p.364.

Property from a Private Southwestern Collection

$40,000 - 60,000



231
[NATURAL HISTORY]. GOULD, John (1804-1881). *A Monograph of the Ramphastidae, or Family of Toucans*. London: Published by the Author, [1833-] 1834 [-1835].

Imperial folio (535 x 362 mm). 33 fine hand-colored lithographed plates (10 by and after Edward Lear, 23 by John and Elizabeth Gould), 1 uncolored plate by G. Scharf. (Some spotting, imprint of first plate cropped, light offsetting to text from plates.) 19th century dark blue half morocco gilt, spine in 6 compartments with 5 raised bands gilt, gilt-lettering in second, all edges gilt (extremities rubbed). *Provenance*: Joshua Clarke (armorial bookplate; bookseller's manuscript account and receipt for 4 guineas dated 1858 tipped in); sold, 21 November 1991, Sotheby's, lot 53.

FIRST EDITION OF GOULD'S FIRST ORNITHOLOGICAL MONOGRAPH and one of his "most lovely works" (*Fine Bird Books*). Lear's remarkable images of Toucans fill the plate, showing the young birds alongside fully grown birds, and are regarded among the best of his zoological drawings; the uncolored plate accompanies Richard Owen's final chapter on the anatomy of the toucan, written especially for the work. Anker 170; *Fine Bird Books*, p.77; Nissen *IVB* 378; Sauer 3; Zimmer, p.252.

Property from a Private Southwestern Collection

$30,000 - 50,000

232
[NATURAL HISTORY]. GOULD, John (1804-1881). *A Monograph of the Ramphastidae, or Family of Toucans*. London: Taylor and Francis for the Author, [1852-] 1854.

Imperial folio (552 x 375 mm). 51 fine hand-colored lithographed plates after Gould and H.C. Richter, 1 uncolored anatomical plate by G. Scharf, printed by Hullmandel & Walton; WITH AN EXTRA SUITE OF 33 HAND-COLORED LITHOGRAPHED PLATES FROM THE FIRST EDITION inserted at end; binder's slip tipped-in at end. (A few plates with light marginal toning, a few text leaves with spotting.) Contemporary dark blue-green morocco gilt, sides with wide gilt-tooled borders and cornerpieces, spine in 6 compartments with 5 raised bands, gilt-lettered in 2, the rest gilt-tooled, all edges gilt (light rubbing near extremities).

Second edition of Gould's first monograph of a bird family, including 18 additional plates not featured in the first edition published 20 years earlier (see previous lot). Gould in fact considered this edition a new work because he increased the number of species significantly and because he proposed to divide the group into six genera, rather than two. "This revised edition contained new drawings of the old species, and figures and descriptions of no less than eighteen others—all, in fact, that are known up to the present time. Great attention has been paid to the colouring of the soft parts—the orbits, eyes, bill, legs, &c—the hues of which are so evanescent, that unless they be either drawn or noted down from the living bird or immediately after death, it is impossible to present faithful portraitures ..." (from Gould's Preface). Anker 170; *Fine Bird Books*, p.77; Nissen *IVB* 378; Sauer 19; Wood, p.365; Zimmer, p.259

Property from a Private Southwestern Collection

$35,000 - 45,000

233
[NATURAL HISTORY]. GOULD, John (1804-1881). *A Monograph of the Odontophorinae, or Partridges of America*. London: Richard and John E. Taylor for the Author, [1844]-1850.

Imperial folio (542 x 370 mm). 32 hand-colored lithographic plates by Gould and Henry Constantine Richter, printed by Hullmandel and Walton. (Very light spotting to a few plates.) Late 19th- or early 20th-century dark brown morocco gilt, covers with wide baroque frames, ornamental cornerpieces, spine in 6 compartments with 5 raised bands, gilt-lettered in 2, others with baroque tools gilt, all edges gilt, stamp-signed by Kelly (a touch of light rubbing at spine ends and fore-corners, upper cover with faint vertical and horizontal depressions).

FIRST EDITION OF GOULD'S FIRST MONOGRAPH ON GAME BIRDS. The monograph, dedicated to Charles Lucien Bonaparte, was Gould's fourth and featured illustrations of birds in mating pairs, a format that had already garnered considerable success. To create this work, Gould visited bird collections across France, Germany, Switzerland, and the Netherlands. He added around twenty-four new species to the eleven American partridges previously known, many of which were illustrated and described for the first time in this volume. In the preface (p.9), Gould says that he was drawn into the undertaking "by the sight of the beautiful *Callipepla Californica*, presented to the Zoological Society of London by Captain Beechey, in 1830." Anker 176; Ayer/Zimmer p.257; *Fine Bird Books*, p.102; Nissen *IVB* 376; Sauer 13; Wood, p.365.

Property from a Private Southwestern Collection

$8,000 - 12,000

234
[NATURAL HISTORY]. GOULD, John (1804-1881). *A Monograph of the Trochilidae, or Family of Humming-Birds*. London: Taylor and Francis for the Author, [1849-] 1861.

5 volumes, imperial folio (552 x 375 mm). 360 fine hand-colored lithographic plates, many highlighted in gold leaf overpainted with transparent varnish and oil colors, by Gould, Henry Constantine Richter and William Hart, printed by Hullmandel and Walton, Walter, and the Mintern Brothers, each with tissue guards. (Mild toning in margins, a few plates lightly spotted.) Contemporary half morocco gilt, spines in 5 compartments with 5 spines, gilt-lettering in 2, gilt fillets in others (spotting to covers, extremities lightly rubbed). *Provenance*: Old (institutional?) stamps removed on front free endpaper in vol.1.

GOULD'S MASTERPIECE. "An incomparable catalogue and compendium of beauties" (*Fine Bird Books* p. 29). Most of the subjects came from Gould's own collection of Humming-bird specimens, a number of which he exhibited at the Regent's Park Zoological Gardens during the Great Exhibition of 1851. The plates gave Gould the chance to display the new technique of imitating the birds' iridescent plumage by the use of brilliant metallic coloring. The work was issued in twenty-five parts, followed much later, between 1880 and 1887, by a mostly posthumous five-part supplement by Richard Bowdler-Sharpe, not present here. Ayer/Zimmer pp. 258 & 263-64; Anker 177; *Fine Bird Books* p. 78; Nissen *IVB* 380; Sauer 16; Wood p. 365.

Property from a Private Southwestern Collection

$60,000 - 80,000

235
[NATURAL HISTORY]. GOULD, John (1804-1881). *A Monograph of the Trogonidae, or Family of Trogons*. London: Taylor and Francis for the Author, [1858-] 1875.

Imperial folio (549 x 368 mm). 47 fine hand-colored lithographic plates most heightened with gum arabic, after Gould, William Hart and Henry Constantine Richter, printed by Hullmandel & Walton, Walter, or Walter & Cohn. (A small spot of faint dampstaining at margins of a few text leaves near end.) Late 19th or early 20th century dark brown morocco gilt, sides with wide ornamental gilt borders and cornerpieces, spine in 6 compartments with 5 raised bands, gilt-lettered in 2, the rest gilt tooled, all edges gilt, stamp-signed by Sotheran (a touch of light rubbing to spine ends and fore-corners, spine lightly sunned, hinges reinforced). *Provenance*: John Eliot Thayer (1862-1933), amateur ornithologist (bookplate); John Barrymore (1882-1942), American actor (bookplate).

SECOND EDITION, WHICH "IS ENTIRELY REWRITTEN AND IS ILLUSTRATED WITH NEW PLATES" (Zimmer), and includes 12 new species. Little was known of these exotic birds when Gould published his first monograph in 1838, but their appeal was enormous. They were among Gould's favorite species: "The Trogons may dispute the palm of beauty with the Humming-birds" (Introduction). The first edition of this work (Gould's second monograph) was issued in 3 parts between 1835 and 1838 and illustrated with 36 plates; 34 species were described, including 12 "new to science" (Anker). The second edition was published in 4 parts over 17 years —an indication of how much fresh research went into this edition for which the text was re-written, the figures re-drawn, and new plates added. Anker 171; *Fine Bird Books* p.101; Nissen *IVB* 381; Sauer 21; Wood p.365; Zimmer p.261. A BRIGHT COPY.

Property from a Private Southwestern Collection

$15,000 - 20,000

236
[NATURAL HISTORY]. GOULD, John (1804-1881). *The Birds of Great Britain*. London: Taylor and Francis, [1862-] 1873.

5 volumes, imperial folio (552 x 368 mm). 367 fine hand-colored plates, most heightened with gum-arabic, by Gould, Henry Constantine Richter, Joseph Wolf and William Hart, printed by Walter or Walter & Cohn, 2 wood-engraved illustrations. (Some offsetting, spotting throughout, minor loss to upper portion of preliminary leaf to first volume.) Contemporary half morocco gilt, spines in 7 compartments with 6 raised bands, gilt-lettering in 2, others gilt, stamp-signed by Henry Sotheran & Co. (light rubbing to extremities, spines lightly sunned).

FIRST EDITION of "the most sumptuous and costly of British bird books" (Mullens and Swann). *The Birds of Great Britain* was originally issued in 25 parts over ten years and was entirely published by Gould himself, who would ultimately produce approximately 750 copies which were then issued for sale by London bookseller Henry Southeran & Co. Gould began work on *The Birds of Great Britain* in 1856 with an ornithological tour of Scandinavia with the artist Joseph Wolf, renowned for his great skill in accurately rendering wildlife in a variety of natural poses and settings.

Each lithograph was painstakingly colored by hand under Gould's direction, with Gould writing in the introduction that "every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought." The lithograph stone used for the Snowy Owl illustration (vol. I, plate 34) was broken early in the printing process, but was mended and continued to be used in subsequent printings; the plate printed in the present copy is unbroken. The book was a great success and was seen, "perhaps partly because its subject was British, as the culmination of Gould's genius" (Isabella Tree, *The Ruling Passion of John Gould*, p. 207). *Fine Bird Books,* p.102; Nissen *IVB* 372; Sauer 23; Wood p.365; Zimmer p.261.

Property from a Private Southwestern Collection

$30,000 - 50,000

237
[NATURAL HISTORY]. GUERIN, Félix Édouard (1799-1874). *Dictionnaire pittoresque d'histoire naturelle et des phénomènes de la nature*. Paris: Au Bureau de Souscription, 1834-1839.

9 volumes, 4to (305 x 197 mm). Half-titles, 720 mostly hand-colored engraved plates. (Light spotting, some plates browned or with offsetting from text.) Contemporary quarter plum straight-grain morocco, marbled boards, spines in 5 compartments with 4 raised bands, gilt-lettering in 2, uncut (spines lightly sunned and rubbed).

FIRST EDITION. Guérin-Menneville was a prominent French entomologist known for his significant contributions to the study of insects, particularly beetles (Coleoptera). He is commemorated in the scientific names of dozens of genera and species of insects and other organisms, including at least one snake. Nissen *ZBI* 4616.

Property from the Estate of Peter Fortsas

$800 - 1,200

238
[NATURAL HISTORY]. HENDERSON, Peter Charles (fl.1791-1829). *The Seasons, or Flower-Garden: being a selection of the most beautiful flowers that blossom at the Four Seasons of the Year*. London: R. Ackermann, 1806.

Folio (343 x 279 mm). 2 hand-colored engraved frontispieces (the second bound before plates) and 24 hand-colored plates. (Some occasional spotting.) Contemporary half calf, marbled boards (rebacked preserving original spine, extremities rubbed, front hinge starting).

FIRST EDITION, in which Henderson provides instructions for drawing and painting flowers, which had of late become a fashionable 19th-century form of amusement. Henderson, who was one of the artists for Dr. Thornton's *Temple of Flora*, illustrates the four seasons using six different flowers for each quarter of the year. [*Bound with*:] *A Treatise or Instructions for drawing and painting Flowers with general observations on the Art*, as in the Dunthorne copy. *Cleveland Collections* 711; Dunthorne 126; Nissen *BBI* 848; Sitwell *Great Flower Books*, p.59.

Property from the Estate of Peter Fortsas

$800 - 1,200

239
[NATURAL HISTORY]. [HOUTTUYN, Martinus (1720-1798)]. *A Representation of Inland and Foreign Wood, as well Trees as Shrubs, which are Collected by the Lovers of Natural History in their Cabinets of Natural Curiosities for Use and Pleasure. -- Afbeeldingen van Meest alle Bekende, In- en Uitlandsche Houten... -- Abbildung In-und Auslaendischer Hoeltzer...* Amsterdam: Jan Christian Sepp, 1773, 1791-1795.

4to (298 x 241 mm). Titles and text in Dutch, English, German, French and Latin; sectional title for the Supplement. Frontispiece and 106 engraved plates of cross-sections of wood, all hand-colored, including frontispiece that is bound in before plates; with the folding errata leaf bound in. (Small dampstain in frontispiece margin.) 19th-century half olive morocco, marbled boards, spine in 6 compartments with raised bands, gilt lettering-piece in second, others with gilt centerpieces, top edge gilt (boards slightly bowed, spine sunned with a bit of rubbing near foot). *Provenance*: Massachusetts Horticulture Society, Stickney Fund (bookplate dated 1892; regulation slip tipped in; small rubberstamp in plate margins).

A CLEAN COPY OF THIS RARE AND FAMOUS WORK INCLUDING THE SUPPLEMENT. Based on the "Wood Cabinets" assembled by the Dutch physician Houttuyn and the Reverend Hazeu. The work was published in eighteen parts over a period of 22 years. Primarily based on Seligman's *Abbildungen In- und Ausländischer Hölzer* (Nuremberg 1773-1778), illustrated with 48 plates only, Jan Christiaan Sepp added another 58 engravings which concentrated on timbers from the West Indies, drawn from the cabinet of the Reverend Hazeu at Rotterdam. Other "samples are taken from the collection of Martinus Houttuyn, who added a new title-page" (Landwehr). Brunet V:291; Landwehr 84; Nissen *BBI* 939; *Oak Spring Sylva* 6.

Property from the Estate of Peter Fortsas

$3,000 - 4,000

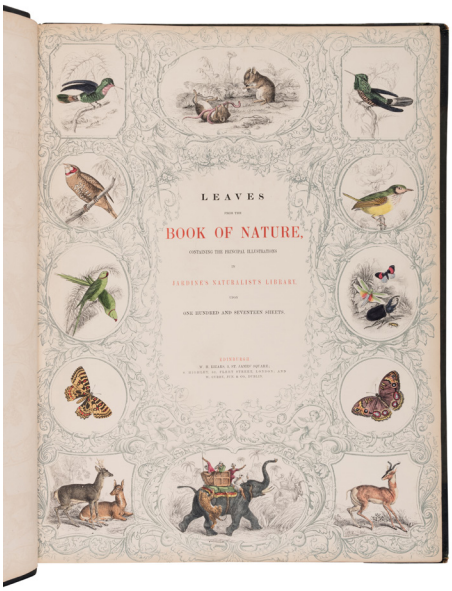
240
[NATURAL HISTORY]. JARDINE, William. (1800-1874). *The Naturalist's Library*. Edinburgh: W.H. Lizars, et al, 1833-1843.

41 volumes (including two copies of *Entomology* vol. II, one with binders error, see below), small 8vo. Half-titles; frontispieces, additional engraved title-pages with vignettes, OVER 1200 MOSTLY HAND-COLORED ENGRAVED PLATES; publisher's advertisements at ends. Original dark brown cloth, gilt-stamped spines, uncut (several spines sunned and ends repaired). *Provenance*: J.C. Key (armorial bookplate; rubberstamps).

FIRST EDITION, A COMPLETE COPY, A SUBSCRIBER'S SET IN THE ORIGINAL CLOTH. Volume XIV contains 40 new title-pages at the end to be inserted by the binder. *Entomology* vol. II is twice stamped on the spine, the second being upside down and stamped in black rather than gilt. Ornithology vol. VI contains the RARE PROSPECTUS. *The Naturalist's Library* was Jardine's greatest achievement as it made natural history available to all facets of Victorian society which proved popular and accessible. Jardine was also the first to coin the term "ichnology" and the first to write a book on the subject. His personal library and museum of natural history was known as the finest in Britain at the time. Nissen *ZBI* 4708; Wood 405; Ayer/Zimmer 223-228.

Property from the Estate of Peter Fortsas

$1,500 - 2,500



241
[NATURAL HISTORY]. JARDINE, William (1800-1874). *Leaves from the Book of Nature, Containing the Principal Illustrations in Jardine's Naturalist's Library*. Edinburgh: W.H. Lizars; London: S. Highly; Dublin: W. Curry, [1846].

Folio (550 x 424 mm). Pictorial title-page with hand-coloring, 117 engraved plates with hand-coloring. (Very light marginal toning.) Contemporary deluxe? half green morocco gilt, spine in 6 compartments with 5 raised bands, gilt-titling in second, others gilt-tooled, top edge (front joint splitting but hinge reinforced, extremities rubbed, few stains to covers).

A RARE OVERSIZE FORMAT, unrecorded by the major bibliographies. The work is divided into four divisions: Mammalia (comprising 39 plates), Ornithology (comprising 42 plates), Icthyology (comprising 18 plates), and Entomology (comprising 18 plates). See previous lot for Jardine's Naturalist Library where these illustrations appear in their octavo format.

Property from the Estate of Peter Fortsas

$2,500 - 3,500

242
[NATURAL HISTORY] -- [JARDINE, William, Sir (1800-1874), his copy]. A sammelband of 14 offprints by various authors, an autograph letter, and a drawing, collected by William Jardine, including:

Pencil sketch of a bird, signed at lower right "Drawn by Sir William Jardine." -- JOHNSTON, George. *A Descriptive Catalogue of the Recent Zoophytes found on the Coast of North Durham*. Newcastle: T. & J. Hodgson, 1832. 6 lithographic plates. INSCRIBED BY THE AUTHOR TO JARDINE. -- LEA, Isaac. "Description of Six New Species of the Genus Unio..." Extracted from: *Transactions of the American Philosophical Society, New Series, vol. 3, no. 4*. Philadelphia: American Philosophical Society, 1830. INSCRIBED TO LADY JARDINE FROM THE AUTHOR. -- TILENAU, Wilhelm Gottlieb Tilesius von. *On the Mammoth or Fossil Elephant, found in the ice, at the mouth of the River Lena, in Siberia*. London: Wm. Phillips, 1819. WITH JARDINE'S OWNERSHIP SIGNATURE. -- SELBY, P.J. *Observations on the New Species of Swan, Discovered by Mr. Richard Wingate, of Newcastle Upon Tyne*. Newcastle: T. & J. Hodgson, 16 February 1830. 3 engraved pates. INSCRIBED BY SELBY.

[*Also with*:] Autograph letter signed ("S.W." Henslow") to William Jardine, 3 November 1835, 1p., old folds. John Stevens Henslow (1796-1861) gifts Jardine the publication (see next entry below) in which he describes in the letter as a "superb beetle." Henslow submitted the beetle to James Francis Stephens for inspection, and in a letter sent from Stephens to Henslow, that is published in *A Description of Chiasognathus Grantii*, wrote that is "not only perfectly novel to science as a species, but forms the type of genus as interesting from its structure, as it is remarkable for its splendour and coloring."

And 10 further papers of reports, extracts or proceedings of societies, on ornithology, conchology etc, by Selby, Jenyns, Gillies, and others, including several inscribed to Jardine. Together, 14 works, a letter, and a drawing in one volume, 4to (279 x 216 mm). Numerous engraved plates. Contemporary half calf (rebacked preserving original spine). *Provenance*: Sir William Jardine (presentation inscriptions from authors, ownership inscription to one title); Lord Richard Percy (1921-1989), English zoologist (catalogue entry laid in with note: "Fiona Campbell told me it came from Lord Richard Percy's Library"); sold, The Quentin Keynes sale, Christies, 7-8 April 2004, lot 621.

A SUPERB ASSOCIATION COPY, owned by an important Scottish naturalist and ornithologist with several presentation inscriptions by other notable naturalists including the ornithologist and artist Prideaux John Selby (1788-1867). Jardine and Selby collaborated on several significant works including their most notable joint project, *Illustrations of Ornithology* (Edinburgh, 1825-1843), a series of beautifully illustrated volumes depicting various bird species. Originally published to compliment Selby's *Illustrations of British Ornithology* (Edinburgh, 1821-33) and in response to the lack of works on non-European avifauna, which as of 1826, there were fewer than a dozen titles published in Europe. Jardine and Selby drew on their wide range of contacts around the world to obtain specimens to illustrate and describe these species, many appearing here for the first time.

Property from the Estate of Peter Fortsas

$800 - 1,200

243
[NATURAL HISTORY]. LEWIN, William (1747-1795). *The Birds of Great-Britain with their Eggs*. London: Printed for the author, 1789-1794.

7 volumes in 3, large 4to (334 x 258 mm). Dedication leaf; 323 HAND-COLORED WATERCOLOR AND GOUACHE DRAWINGS OF BIRDS AND EGGS, comprising 271 drawings of birds, and 52 drawings of eggs; index at end of vol. VII. 18th-century red straight-grained morocco gilt, smooth spines gilt, board edges and turn-ins gilt, edges gilt, possibly by Roger Payne [?] (some light wear to corners, some minor soiling primarily to spines and extremities). *Provenance*: Unidentified armorial bookplate with a ship and a tree bearing the motto "Tutus in Undis"; Viscount Mersey, Bignor Park (book label); Sold Bernard Quaritch (neat pencilled note at end of vol. I confirming complete collation and signed "H.R.").

"THE RAREST OF ALL ENGLISH BIRD BOOKS" (Anker)

FIRST EDITION, ONE OF ONLY 60 SETS ILLUSTRATED ENTIRELY WITH GOUACHE DRAWINGS BY LEWIN, A TALL COPY. "Among all our bird illustrators, William Lewin is unique in using original watercolours to illustrate his book on British birds. He painted the 323 illustrations sixty times over for his subscribers, and then received complaints that he had limited the edition to so few copies [traditionally around 60 sets]... This book represents the first attempt to illustrate the eggs of all known British birds" (Jackson, *Bird Etchings*). According to Swainson, Lewin was "the best zoological painter, and one of the most practical naturalists, of his day" (Mullens and Swann p.349). He was patronised by the Duchess of Portland, from whose collection he drew the eggs. He drew the birds from life, rather than from specimens, resulting in much livelier bird portraits than those of other artists. See Anker 306 (second edition); *Fine Bird Books*, p. 91; McGill/Wood, p. 435; Mullens and Swann, p.350; Nissen *IVB* 562; Zimmer, p. 395

Property from a Private Southwestern Collection

$10,000 - 15,000

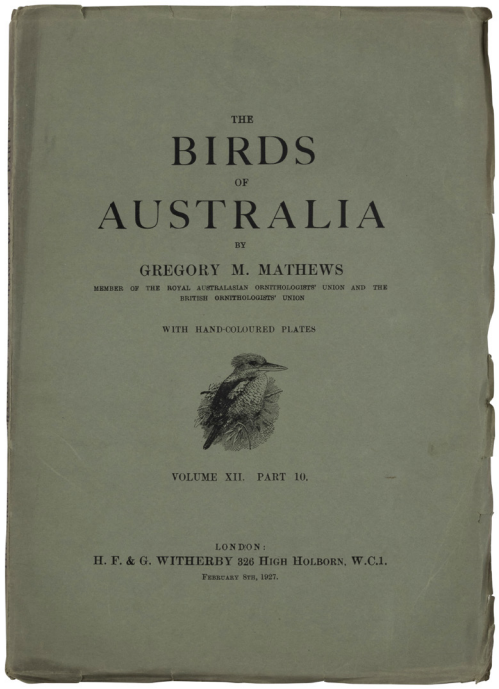
244
[NATURAL HISTORY]. LINNAEUS, Carolus (1707-1778). *Hortus cliffortianus*. Amsterdam, 1737 [i.e. 1738].

Small folio (445 x 260 mm). Half-title; engraved allegorical frontispiece of the Hortus Cliffortianus by and after Jan Wandelaar; title-page printed in red and black with engraved vignette; 36 engraved plates [including 28 by Wandelaar, of which 20 are after G. D. Ehret]. (Some light spotting, last leaf with discrete marginal repairs.) Contemporary vellum, covers blindstamped with central arabesque, spine in 9 compartments with raised bands, hand-titling in the second (soiling and surface scuffs to covers, endpapers renewed).

FIRST EDITION of Linnaeus' first detailed catalogue of cultivated plants. During the three years that Linnaeus spent in Holland in 1735-38, staying mostly with the wealthy Anglo-Dutch banker George Clifford (1685-1760) at his estate at Hartekamp, near Haarlem, he produced an astonishing body of work, the most important of which were his Systema naturae (1735), in which he presented his new system of the plant, animal and mineral kingdoms; the Fundamenta botanica, in which he set forth his theory for systematic botany; the Genera plantarum, containing short descriptions of all 935 plant genera known at the time; and the Bibliotheca botanica, a comprehensive list of botanical literature. Published at Clifford's expense, the *Hortus Cliffortianus* contains Linnaeus' definitions and synonyms for the numerous species in Clifford's incomparable botanical gardens, which Clifford had placed under Linnaeus' direction. Linnaeus used the work extensively to provide examples for his monumental Species plantarum (1753). Wandelaar's engravings, most after designs by Georg Dionysius Ehret, make this Linnaeus' only truly beautiful publication. Pages 232-300 (gatherings Nnn2-Ffff2) are omitted as issued. *Cleveland Collections* 387; Dunthorne 186; Hunt 504; Nissen *BBI* 1215; Norman 1358; Stafleu & Cowan TL2 4719; Wellcome III, p. 552.

Property from the Estate of Peter Fortsas

$3,000 - 4,000



245
[NATURAL HISTORY]. MATHEWS, Gregory Macalister (1870-1949). *The Birds of Australia*. London: Witherby, 1915-1925.

51 parts (of 82) only [including all the supplements], 4to. 293 LITHOGRAPHIC PLATES, MOSTLY HAND-COLORED, by and after J.G. Keulemans, H. Gronvold, R. Green, H. Goodchild, and G.E. Lodge, some heightened with gum arabic. ORIGINAL PRINTED WRAPPERS (some with light edgewear, occasional soiling). *Provenance*: Henry Boardman Conover (1892-1950), an amateur ornithologist who donated his collections of 18,000 specimens to the Field Museum (bookplate in supplement).

FIRST EDITION, LIMITED ISSUE, one of 225 copies of "THE LATEST AND MOST COMPREHENSIVE SYSTEMATIC TREATISE ON AUSTRALIAN BIRDS" (Wood). Mathews' monumental conspectus of Australian avifauna was based on John Gould's *The Birds of Australia* (London: 1840-1869), and illustrates some 100 species not given by Gould; the 5-part supplement comprises a "Check List of the Birds of Australia" in 3 parts, and a "Bibliography of the Birds of Australia" in 2 parts. Matthews' own collection of bird specimens forms part of the Rothschild Collections at Tring. Anker 328; Nissen *IVB* 605; Whittell, p.490; Wood p.454; Zimmer p.419. RARE IN THE ORIGINAL PARTS.

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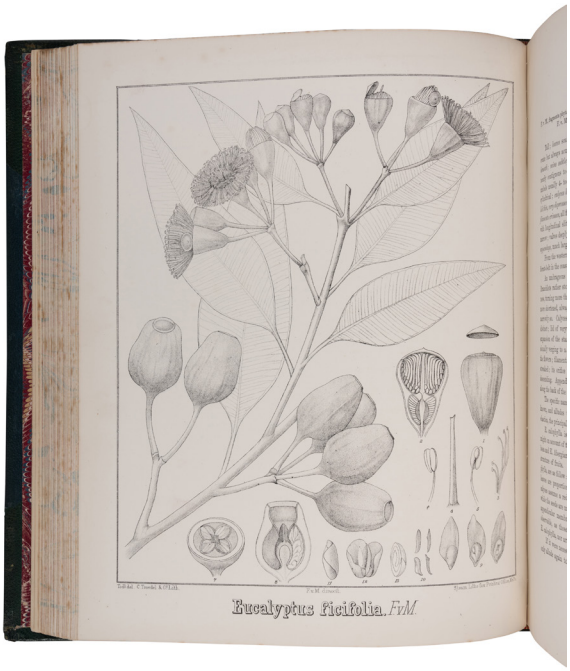
$2,000 - 3,000



246
[NATURAL HISTORY]. MUELLER, Ferdinand von (1825-1896). *Eucalyptographia. A descriptive atlas of the eucalypts of Australia and the adjoining islands... Decades I-X.* Melbourne: John Ferres, 1879-84.

10 parts bound in one, 4to. 110 lithographed plates. (Occasional light spotting.) Contemporary half green morocco gilt, spine in 6 compartments with 5 raised bands, gilt-lettering in 2, marbled edges (rebacked preserving original spine). *Provenance*: Berkelouw Bookdealers Sydney (booksellers' ticket); penciled notations on Index.

FIRST EDITION, COMPLETE IN 10 PARTS. Mueller, a renowned German-Australian botanist, was appointed government botanist for the then colony of Victoria in 1853, and later director of the Royal Botanic Gardens in Melbourne. Mueller dedicated much of his work to cataloging and describing the vast diversity of Eucalyptus species, which are now synonymous with the Australian landscape. His work not only highlighted the ecological significance of Eucalyptus but also promoted their use in afforestation and timber production worldwide. Nissen *DBB* 1420.

Property from the Estate of Peter Fortsas

$600 - 800

247
[NATURAL HISTORY]. MUNSON, Laura Gordon. *Flowers from My Garden*. New York: Anson D.F. Randolph, 1864.

4to. 18 hand-colored lithographs including frontispiece. Original deluxe morocco, upper cover gilt-lettered within a gilt-stamped wreath, all within numerous frames in blind, spine in 6 compartments with 5 raised bands, all edges gilt (light rubbing to extremities).

FIRST EDITION. The work includes an introductory poem by Lydia Huntley Sigourney, and the eighteen plates are accompanied by verse by Hooper, May, Hunt, Longfellow, Mrs. Hale, and Felicia Hemans. Bennett, p.81; McGrath, p.209.

Property from the Estate of Peter Fortsas

$800 - 1,200

248
[NATURAL HISTORY]. PEYRITSCH, Johann Joseph (1835-1889). *Aroideae Maximilianae*. Vienna: Druck und Verlag von Gerold's Sohn, 1879.

Folio (610 x 445 mm). Chromolithographed frontispiece and 42 plates. (Some very light spotting.) Original morocco-backed gilt-lettered cloth, spine gilt (some light sunning to extremities, a few spots of rubbing at spine ends and fore-corners, small scuff with loss to upper cover).

FIRST EDITION OF ONE OF THE FINEST CHROMOLITHOGRAPHED BOTANICAL MONOGRAPHS. Maximilian of Austria, who was later to become Emperor of Mexico, visited Brazil in 1859-60, together with the botanist Heinrich Wawra and a number of other scientists. The Aroids collected during the expedition were described by Heinrich Wilhelm Schott, who worked, according to Stafleu, "only with the living plants brought back by the expedition and grown in Schonbrunn". Peyritsch was the final editor of the work. Borba de Moraes, p.554; Nissen *BBI* 1523; Stafleu TL2 7808.

Property from the Estate of Peter Fortsas

$3,000 - 4,000

249
[NATURAL HISTORY]. REDOUTÉ, Pierre-Joseph (1759-1840). *Les Liliacées*. Paris: chez l'auteur, imprimerie de Didot jeune, 1802 [-1805].

2 volumes in one (of 8), comprising vols. 1-2 (parts 1-19 only), folio (521 x 343 mm). Half-title, general title for vol.1 only, dedication leaf, "Discours préliminaire;" 114 (of 120) stipple-engraved plates printed in color and finished by hand by various artists after Redoute's watercolors, and with explanatory texts by various scientists. (Occasional spotting or toning in margins, a few leaves lightly soiled, mainly in margins.) Contemporary half calf, pink cloth over boards, upper cover with previous owner's green morocco lettering-piece gilt, spine in 5 compartments with 4 raised bands, green morocco lettering-piece gilt in second, the rest gilt-tooled, marbled edges (spots of wear to spine and joints, uneven sunning to covers, extremities rubbed with some wear at fore-corners, old recasing). *Provenance*: Maximilian Speck von Sternburg (1776-1856), wool merchant and German art collector (lettering-piece on upper cover).

FIRST EDITION OF VOLUMES ONE AND TWO OF ONE OF THE MOST BEAUTIFUL ILLUSTRATED WORKS ON BOTANY: REDOUTÉ'S MASTERPIECE. "The plants of this brilliant series will be drawn, engraved and colored with all the finesse that science can muster, and, what is more difficult, with the luxury of the brush with which nature has embellished them" (Redouté, *Discours préliminaire*).

Redouté initially served Marie Antoinette as the "dessinateur du Cabinet de la Reine" in 1788. He dedicated the first volume of this work to "Citoyen Chaptal" during the revolutionary period and would later gain the support of Empress Josephine, continuing his influence into the Restoration era. Redouté worked in the gardens of the Petit Trianon and later oversaw those at the Château de Malmaison, owned by Josephine, where he found inspiration for his botanical illustrations. Although the title of his work suggests a focus on lilies, it also includes other flower families like irises and orchids, a testament to his wide-ranging curiosity. Over the course of 14 years (1802-1806), Redouté produced 80 installments of six plates each (with the final issue featuring 12 plates). His original watercolors on vellum were transformed into multi-color stipple engravings, a technique Redouté introduced to France, which allowed for consistent color reproduction. This meticulous process resulted in approximately two hundred sets of this work. A special large-paper edition was also created starting in 1807, with only 18 copies made, reportedly colored by Redouté himself. Dunthorne 231; *Great Flower Books*, p.128; Nissen *BBI* 1597; Pritzel 7453; Brunet IV:1175-1176; Sitwell, p.128; Stafleu & Cowan TL2 8747.

Property from a Private Southwestern Collection

$10,000 - 15,000

250
[NATURAL HISTORY] -- [REEVE, Lovell Augustus (1814-1865), publisher]. [Popular Natural History series]. London: Reeve, 1848-1858.

24 volumes, 12mo. 480 plates, mostly hand-colored. (Some spotting.) Original decorated cloth gilt in various colors (*History of the Palms* by Berthold Seeman is rebound in contemporary half calf; light wear to extremities, mostly at spine ends and joints, one volume rebacked preserving original spine). *Provenance*: various bookplates and ownership signatures.

COMPLETE SET, all but 3 are first editions. "Buying a book merely for the sake of its pretty pictures was considered vaguely immoral [in the early decades of the nineteenth century], or at any rate extravagant, but if those pictures happened to illustrate important and revealing truths about Nature - if they were in fact illustrations of God's benevolent Design - then their purchase was justified. Publishers were quick to exploit this important motive, and it is rare to find a natural history book after the 1840s without any illustrations. In the very cheapest productions, these might consist only of a few poor woodcuts, but in the middlerange books, such as the excellent half-guinea *Popular Natural History* series published by Lovell Reeve in the 1850s...numerous good colour illustrations were the rule" (Lynn Barber, *The Heyday of Natural History*, *1820-1870*, p. 85). RARE: only one complete set has ever come up for auction (sold Sotheby's, 1995).

Property from the Estate of Peter Fortsas

$800 - 1,200

251
[NATURAL HISTORY]. RICHARDSON, John (1787-1865) and William SWAINSON (1789-1855). *Fauna Boreali-Americana; or the Zoology of the Northern Parts of British America...Part First, containing the Quadrupeds*. -- *Fauna Boreali-Americana; or the Zoology of the Northern Parts of British America...Part Second, the Birds*. London: John Murray, 1829, 1831.

2 volumes, comprising Parts I-II only (of 4), 4to (267 x 203 mm). Half-titles; 77 etched or engraved plates (50 with hand-coloring). (Some spotting, dampstaining, toning.) 19th century half morocco (extremities rubbed, some wear at ends). *Provenance*: Inner Temple Library (institutional stamps, bookplate, gilt-stamp medallion on covers).

FIRST EDITIONS of the bird section of Richardson and Swainson's natural history of the fur-trading regions. Richardson took part in Sir John Franklin's overland expeditions. "The influence which this work exerted cannot well be overstated... it was the unique source of inspiration of numberless writers upon the same subject, and it continues to be a standard authority" (E. Coues, American Ornithological Biography, p. 50). The two volumes not present here depict the fishes and insects of the region. *Arctic Bibliography* 14491; Ayer/Zimmer 520; Coues 1:50; Sabin 71026; Streeter Sale 3700; Staton & Tremaine/TPL 1454.

Property from the Estate of Peter Fortsas

$1,000 - 1,500

252
[NATURAL HISTORY]. ROSENBERG, Mary Elizabeth (1819-1914). *The Museum of Flowers*. London: R. Groombridge & Sons, 1845.

4to (267 x 178 mm). Lithographed title-page, 54 hand-colored plates. Contemporary half olive calf, marbled boards, spine in 5 compartments separated by double gilt fillets, dark red lettering-piece gilt, marbled edges (rebacked preserving original spine, light rubbing to extremities). *Provenance*: Augusta Mabel [illegible] (contemporary ownership signature dated 1846).

FIRST EDITON. Rosenberg was a British flower painter and member of the Institute of Painters in Water-Colours. Her work was exhibited at the Palace of Fine Arts at the 1893 World's Columbian Exposition in Chicago. Nissen *BBI* 1679.

Property from the Estate of Peter Fortsas

$800 - 1,200

253
[NATURAL HISTORY]. SELBY, Prideaux John (1788-1867). *Plates to Selby's Illustrations of British Ornithology.* Edinburgh: Archibald Constable & Co. and Hurst Robinson & Co.; Edinburgh, London, and Dublin: W. H. Lizars, Longman, Rees, Orme, Brown, Green & Longman, and W. Curry, [1833-] 1834.

2 volumes, elephant folio (650 x 490 mm). Engraved titles, 218 hand-colored engraved plates and 4 uncolored by Selby and W.H. Lizars after drawings by Selby, Robert Mitford, Edward Lear, and William Jardine. (A few plates slightly remargined, some trimmed short, title-pages with a few vertical creases.) 20th-century half calf antique, contemporary marbled boards (hinges reinforced).

SELBY'S "GREATEST WORK WILL EVER BE DEEMED HIS CELEBRATED *ILLUSTRATIONS OF BRITISH ORNITHOLOGY*..., OUR ENGLISH EQUIVALENT OF AUDUBON'S FAMOUS WORK" (Mullens and Swann, p.518).

Selby "was very gifted as an artist, and the two volumes of *Illustrations of British Ornithology* are outstandingly beautiful. In many people's estimation, the clarity and crispness of his figures gives them an austere beauty that is lacking in the pretty lithographs of H. L. Meyer's and John Gould's books....The cool, classical quality of Selby's plates belongs to the age of elegance and could have never been achieved by the Victorian John Gould. Selby's bird figures were the most accurate delineations of British birds to that date, and the livliest. After so many books with small, stiff bird portraits, this new atlas with its life-size figures and more relaxed drawing was a great achievement in the long history of bird illustration" (Jackson).

The plates of *Illustrations of British Birds* were begun in 1821, and issued over the following 13 years in 19 parts, from which the present set (which bear watermarks ranging from 1818 to 1833) was bound up. The irregular intervals in which the work was issued are reflected in the erratic numbering of the plates and consequently, there is no consensus about what constitutes a first edition. Ayer/Zimmer 571; *Fine Bird Books* 141; Jackson, *Etchings* 201-13; Jackson, *Lithography* 33, 51; McGill/Wood 561; Nissen, *IVB* 853.

Property from a Private Southwestern Collection

$20,000 - 30,000

254
[NATURAL HISTORY]. SELIGMANN, Johann Michael (1720-1762). *Verzameling van Uitlandsche en Zeldzaame Vogelen...in't Nedertuitsch vertaald... door M. Houttuyn*. Amsterdam: Jan Christiaan Sepp, 1772-1781.

9 parts in 5 volumes, folio (439 x 275 mm). 473 etched plates with hand-coloring by Seligmann after Edwards and Catesby. (Some very slight spotting to a few plates.) CONTEMPORARY RED VELLUM-BACKED BOARDS GILT, decorative paper on sides, red vellum corners, spines in 8 compartments with 7 raised bands, gilt-lettered in two, the rest with a central gilt flower (some overall rubbing and wear).

A FINE UNCUT COPY OF THE FIRST DUTCH EDITION, which includes approximately 50 more plates than the earlier German and French editions. The plates are from Huth's German edition of Edwards's *Natural History of Uncommon Birds* and *Gleanings of Natural History* (see Lot 226), and the work incorporates material from Catesby's *Natural History of Carolina, Florida and the Bahama Islands*. "The plates of Edwards and Seligman were re-engraved by Seligmann and some of those by Edwards further embellished by the addition of figures and plants not in the originals... The text appears to follow Edwards and Catesby closely, with the addition of descriptions of the new botanical subjects" (Ayer/Zimmer 200). The list of subscribers in the first volume includes a list of 90 subscribers, suggesting that likely fewer than 150 copies were printed. See Anker 462; *Fine Bird Books*, p.73-73; *Great Flower Books* 93; Nissen *IVB* 859; Wood 330.

Property from a Private Southwestern Collection

$20,000 - 30,000

255
[NATURAL HISTORY]. SIBTHORP, John (1758-1796) and Sir James Edward SMITH (1759-1828). *Flora Graeca sive plantarum rariorum historia*. London: Richard Taylor, 1806-1813.

2 volumes only (of 10), folio (476 x 330 mm). 2 fine hand-colored engraved additional titles with vignettes (depicting Mount Parnassus and Mount Athos respectively), 150 hand-colored plates. (Occasional light browning, some offsetting from text.) Contemporary half diced calf gilt, marbled boards, speckled edges (covers detached but present, fore-corners rubbed).

FIRST EDITION of "one of the rarest and most beautiful in both plates and typography of all botanical works" (Sitwell). This monumental publication, initiated after Sibthorp's expeditions to Greece and Asia Minor in the late 18th century, documents rare and previously unknown plant species from the region. The work is noted for its highly detailed and vivid illustrations, most of which were crafted by Ferdinand Bauer, a renowned botanical artist. Sibthorp's ambition was to produce a comprehensive catalogue of the region's flora, though Sibthorp himself passed away before its completion. Sibthorp bequeathed his estate to the University of Oxford for the publication of the *Flora Graeca* and Smith was appointed to prepare the author's notes for publication. Due to the enormous cost of the work, only 30 subscribers were attracted and of these only 25 completed their subscription, each paying £254 for the complete work, which ran to 10 volumes. The London bookseller and publisher H.G. Bohn took over the remainder stock and plates sometime after 1840 and issued a further 40 sets. Apart from later watermarks on some of the plates that were re-struck, there is, according to Stearn, very little difference between the issues. Watermarks: volume 1, text: J. Whatman 1801 and 1805; plates: no maker 1794, I. Taylor (dates trimmed), J. Whatman 1801, J. Ruse 1802; volume 2, text: Edmeads & Co. 1809; plates: J. Ruse 1802, Ruse & Turners 1806, Russell & co. 1810. Not in Blackmer; *Great Flower Books*, p.76; Henry 1319; Nissen *BBI* 1840; Stafleu TL2 11.935; Stearn, W.T., Taxon, 16, pp.168-178.

Property from the Estate of Peter Fortsas

$6,000 - 8,000

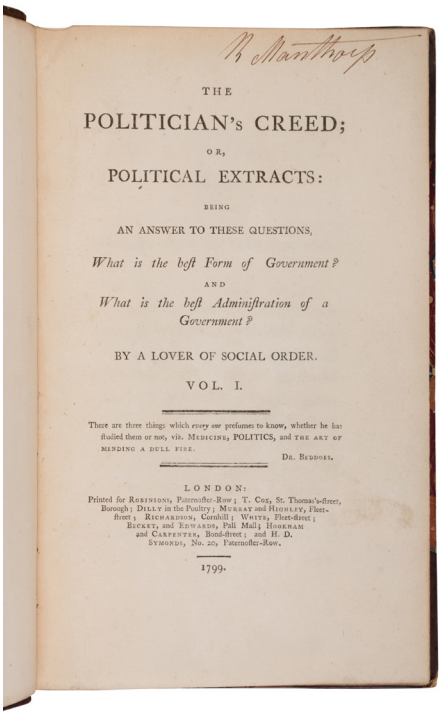
256
[NATURAL HISTORY]. SINCLAIR, Isabella [Mrs. Francis, Jr.] *Indigenous Flowers of the Hawaiian Islands. Forty-four Plates Painted in Water-colours and Described*. London: Sampson Low, Marston, Searle, and Rivington, 1885.

Folio. 44 chromolithographed plates after Sinclair by Leighton Brothers. (Light spotting to title-page, some plates with marginal wear or soiling, plate 32 with closed tear at upper margin.) Original gilt-lettered pictorial olive cloth, edges gilt (fore-corners bumped, light rubbing along joints with some darkening or spotting to upper cover near spine, hinges reinforced).

FIRST EDITION. According to H. St. John in *Pacific Science*, 1954: "This is the first book with colour pictures of Hawaiian flowering plants... Even today it has more colour plates of Hawaiian plants than any other book." "Published in the form of a typical Victorian 'floral album,' Isabella Sinclair's series of watercolors was by far the most luxurious guide to Hawaiian flora to have been published up to that time, and FOR SUMPTUOUSNESS IT REMAINS UNSURPASSED" (Don R. Severson, Michael D. Horikawa and Jennifer Saville, *Finding Paradise: Island Art in Private Collections, Honolulu*, 2002, p. 178). *Great Flower Books*, p.139; Nissen *BBI* 1848.

Property from the Estate of Peter Fortsas

$1,000 - 1,500


R Manthorp

THE
POLITICIAN's CREED;
OR,
POLITICAL EXTRACTS:
BEING
AN ANSWER TO THESE QUESTIONS,
What is the best Form of Government?
AND
What is the best Administration of a Government?
BY A LOVER OF SOCIAL ORDER.
VOL. I.

There are three things which *every one* presumes to know, whether he has studied them or not, viz. MEDICINE, POLITICS, and THE ART OF MENDING A DULL FIRE.
DR. BEDDOES.

LONDON:
Printed for ROBINSONS, Paternoster-Row; T. COX, St. Thomas's-street, Borough; DILLY in the Poultry; MURRAY and HIGHLEY, Fleet-street; RICHARDSON, Cornhill; WHITE, Fleet-street; BECKET, and EDWARDS, Pall Mall; HOGRHAM and CARPENTER, Bond-street; and H. D. SYMONDS, No. 20, Paternoster-Row.
1799.

257
[NATURAL HISTORY]. THORNTON, Robert John (1768-1837). *The Politician's Creed.* London: Printed for the Robinsons, etc., 1799.

3 volumes, 8vo (213 x 127 mm). Early half calf, marbled boards, all edges marbled (extremities rubbed, splitting to front joint on third volume, lettering-piece chipped). *Provenance*: Jay Gould (1836-1892), American railroad magnate (bookplate, library shelf label); R. Manthorp (early ownership signatures on title-pages).

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. Though best known for his works in botany and medicine, Robert John Thornton was also deeply interested in political questions and dedicated *The Politician's Creed* to examining the qualities of good government, with sections dedicated to commerce, treaties, war, taxes, agriculture, and poverty.

Property from the Estate of Peter Fortsas

$300 - 400

258
[NATURAL HISTORY]. THORNTON, Robert John (1768-1837). *The Philosophy of Botany*. London: T. Bensley for the publishers, White, Johnson and Co. ...and the author, [1799]-1810.

4 volumes, folio (470 x 324 mm). Engraved calligraphic general title in vol. I: "The Philosophy of Botany, being Botanical, and Philosophical Extracts".

Comprising:
Volumes I-II: *Botanical Extracts or Philosophy of Botany*. London: T. Bensley for the publishers, White, Johnson and Co. ...and the author, 1810. Calligraphic title in vol. I, 2 letterpress titles with mounted woodcut allegorical vignettes by Branston after Thurston on india paper; 2 engraved plates of double-portraits by Caldwell after Opie and David depicting Priestley/Lavoisier and Mayow/ Evelyn and one aquatint botanical plate by Warner after Henderson.

Volume III: *Elementary Botanical Plates... Intended to Illustrate Botanical Extracts*. London: T. Bensley for the publishers, White, Johnson and Co. ...and the author, 1810. Letterpress title; engraved allegorical frontispiece by Ridley after Russell and Opie, 27 engraved portraits, one engraved view, and 72 engraved, mezzotint, and aquatint plates of botanical, scientific, and other subjects (2 double-page).

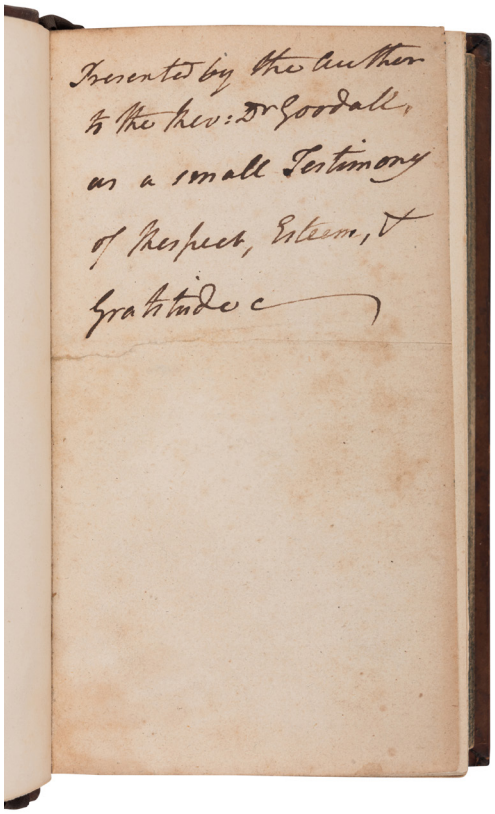
Vol. IV. *A New Illustration of the Sexual System of Linnaeus*. London: T. Bensley, 1799. Calligraphic title; engraved frontispiece by Bartolozzi and Landseer after Reinagle, 88 engraved, mezzotint, and aquatint botanical plates (1 folding, 2 double-page); 2 engraved calligraphic titles bound at end ("The Philosophy of Botany...including," [second state] and "The Genera of Exotic and Indigenous Plants..."), followed by one engraved plate, a section title ("Class I. One Stamen"), 3 engraved tables, and 2 engraved explanation leaves. (Marginal spotting or browning in all volumes.)

Contemporary half peacock blue morocco gilt LIKELY BY EDWARDS OF HALIFAX, marbled boards, smooth spines elegantly gilt, lettered in one, others gilt with centerpieces, compartments divided by gilt bands characteristic of Edwards of Halifax's metope-and-pentaglyph roll (light rubbing, chiefly to boards and edges). *Provenance*: James Miles (booksellers' ticket); early 20th century typed note with bibliographical description tipped-in to vol. I.

FIRST EDITION, EARLY ISSUE, without the words "including" on the engraved title-pages. Although there is some disagreement amongst bibliographers (Stafleu calls it "a "bibliographer's nightmare", as few copies are alike), the three components of this work are properly known together under the title T*he Philosophy of Botany* and were issued as such; the titling on the spine of this and the engraved titles in both sets (in two different states) confirm this. POSSIBLY IN A EDWARDS OF HALIFAX BINDING. Cleveland Collections 744; Nissen *BBI* 1956; Pritzel 9235; Stafleu & Cowan TL2 14284-14285.

Property from the Estate of Peter Fortsas

$3,000 - 4,000



259
[NATURAL HISTORY]. THORNTON, Robert John (1768-1837). *The Latin Pastorals of Virgil...* London: D. Cock & Co. for F.C. and J. Rivington, et al, 1814.

8vo (178 x 102 mm). 150 woodcut and engraved illustrations on 62 sheets by various artists, EXTRA-ILLUSTRATED WITH 17 WOODCUTS BY WILLIAM BLAKE on 5 sheets, 4 woodcuts on 2 sheets after Blake. (Very occasional light spotting, flyleaf and title mounted on stubs with a small repair to flyleaf, the Blake plates remargined at foot and gutter.) Early calf ruled in blind, spine in 6 compartments with 5 raised bands, morocco lettering-pieces gilt in 2, contemporary blue speckled edges (joints restored, light creasing to spine). *Provenance*: Joseph Goodall (1760-1840), Provost of Eton College from 1809-1840 and dedicatee of this work (presentation inscription from the author).

THE DEDICATION COPY INSCRIBED BY THORNTON TO THE DEDICATEE, THE PROVOST OF ETON COLLEGE on flyleaf: "Presented by the Author to the Rev: Dr. Goodall as a Testimony of Respect, Esteem & Gratitude."

THE RARE SECOND EDITION, EXTRA-ILLUSTRATED WITH A COMPLETE SET OF BLAKE'S 17 WOODCUTS—his entire output in this medium. Thornton's *Virgil* first appeared in 1812 as *School Virgil*, with a few woodcuts—not by Blake—and a dedication to Joseph Goodall, Provost of Eton. In 1814, Thornton released a suite of further Illustrations of the *School Virgil* (still none by Blake), with minimal accompanying text. These illustrations were united with the text in the present second edition, also published in 1814. Gilchrist (I, p.270), Keynes (passim) and Bentley (*Blake Books*, p.628) all erroneously date this edition to 1819, perhaps because they were unable to inspect a copy. Despite this, according to Keynes, the work's "success was such that a third edition was planned for publication in 1821. Owing to Thornton's association with the Linnells, it came about that in 1820 Blake was introduced to his notice with the suggestion that he should assist in illustrating the new edition of the Virgil" (*Blake Studies*, p.157). This was the genesis of Blake's first, and only, woodcuts; the work would comprise seventeen Blake woodcuts, three further images re-cut by another hand after his designs, and Blake's drawing after Poussin engraved by one Byfield, along with engravings by Blake and prints after his designs (not present here). In the present volume, the 1821 woodcuts were bound with the 1814 text later in the nineteenth century. If initial reception to the woodcuts was mixed, by 1824 Samuel Palmer would set the tone for future critics. The woodcuts, he said, were "visions of little dells and nooks and corners of Paradise: models of the exquisites pitch of intense poetry" (quoted ibid., p.163). RARE: OCLC locates only one copy institutionally (University of Pittsburgh). Bentley 504, plates 5-25 of this entry. A SUPERB ASSOCIATION COPY.

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Granted by Act of Parliament to
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For the Promotion and Encouragement of Science,
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Is the LINNÆAN GALLERY, a most valuable Collection of original Paintings by the first Masters, viz. *Opie, R. A. Russell, R. A. Howard, R. A. Reinagle, R. A. Henderson, &c.* being Allegorical Subjects, and the Flowers of the Four Quarters of the World, now exhibiting to the Public.

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Consist of different Sets of the most splendid NATIONAL WORKS on the Subject of Botany, in 5 Volumes Folio, the same in Quarto, and Octavo, *each Prize* embellished with *several Hundred* beautiful Prints, engraved by *Bartolozzi, Fairbairn, Landseer, &c.*

WHOLE TICKETS £2. 5s. EACH.

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With the estimated Value of each, extracted from the Act of Parliament.

1	Valued at	£5,080	£5,080
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200		30	6,000
600		15	9,000
2,000		5	10,000
7,000		3	21,000

10,000 Prizes.
10,000 Blanks.
20,000 Tickets. Value £67,000

A recent Valuation has estimated the Prizes to be worth upwards of £100,000, as the Copper-Plates are by the Act directed to be destroyed.

TICKETS ARE SELLING BY
R. MILLER,
NEWCASTLE-ON-TYNE,
For SWIFT and Co. London.

260
[NATURAL HISTORY]. THORNTON, Robert John (1768-1837). A suite of 15 botanical plates from Thornton's 1812 quarto edition *Temple of Flora*. [London: for the author, 1812].

15 engravings with hand-coloring, sheets 14 3/4 x 11 3/4 in, matted. Some toning to margins.

[*With*:] a small broadside (8 1/2 x 4 in) announcing a botanical lottery for this edition on 6 May 1813 for "the promotion and encouragement of science."

The so called "lottery edition", according to Dunthorne, was published initially as fourth level prizes in the lottery that Thornton ran in an attempt to recoup the losses he had incurred during the production of the folio work. The majority of the plates are reduced copies of those found in the original large folio edition. Dunthorne 302.

Property from the Estate of Peter Fortsas

$800 - 1,200

261
[NATURAL HISTORY]. TITFORD, William Jowett (1784-1823). *Sketches towards a Hortus Botanicus Americanus; or, coloured plates (with a catalogue and descriptions of many species) of new and valuable plants of the West Indies and North and South America. Also of several others, natives of Africa and the East Indies*. London: C. Stower and Newman for the author, [1811]-1812.

6 parts bound in one volume, 4to (292 x 229 mm). Hand-colored aquatint frontispiece and 17 hand-colored engraved plates, one plate by W.N., all after Titford, hand-colored etched vignette to dedication by Waters; errata slip tipped-in at end. (Some spotting to text, offsetting to title-page.) Modern half morocco, marbled boards and edges. *Provenance*: Bath Public Reference Library (single embossed stamps on all plates and a few pages of text); contemporary ownership initials on title-page.

FIRST EDITION of Titford's early work on the botany of the Americas and West Indies. In 1811 Titford's *Sketches*... was issued in 6 parts between October 1811 and December 1812. The publication in parts led to copies being bound up with the pre- and postliminary text in varying sequences and included title-pages dated 1811 and 1812 (this copy appears to have the last digit partially erased and replaced with the number 2 in a contemporary hand); this copy is complete, apart from a blank preceding the title, which is frequently cancelled. Cleveland Collections 757; Dunthorne 306; *Great Flower Books* p.144; MacPhail, Ian, "Titford's Hortus botanicus americanus", Huntia, Volume 1, 15 April 1964, pp.117-136; Nissen *BBI* 1968; Pritzel 9369; Stafleu-Cowan TL2 14.606.

Property from the Estate of Peter Fortsas

$600 - 800

262
[NATURAL HISTORY]. WALLACE, Alfred Russell (1823-1913). *A Narrative of Travels on the Amazon and Rio Negro, with an account of the Native Tribes, and Observations on the Climate, Geology, and Natural History of the Amazon Valley*. London: Reeve & Co., 1853.

8vo. 2pp. and 16pp. publisher's advertisements. Tinted lithographed frontispiece, 8 plates, engraved map, folding letterpress table. Original brown cloth decorated in gilt and blind (spine lightly sunned, fore-corners bumped, front endpapers renewed, font hinge starting); folding case. *Provenance*: Major-General Sir Percy Zachariah Cox (1864-1937), a distinguished British colonial administrator known for his significant contributions to British imperial interests in the Middle East including overseeing the establishment of the Iraqi state and appointment of King Faisal I (bookplate).

FIRST EDITION, describing Wallace's expedition to the Amazon which solidified his reputation as a naturalist. Wallace credits American naturalist William H. Edwards, who explored the lower Amazon as far as Manaus in 1846, for influencing him to explore the same region and collect Natural History samples. On his return to England in 1853, a ship fire destroyed his specimen collections, but his drawings and notes were saved. He used those notes to compile this work, and a work about palm trees in the Amazon, published in the same year.

Property from the Estate of Peter Fortsas

$1,000 - 1,500

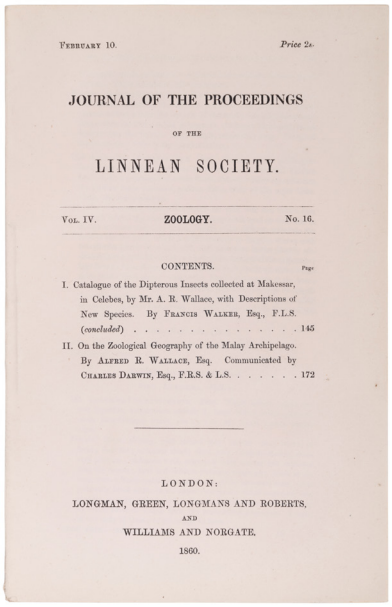
263
[NATURAL HISTORY]. WALLACE, Alfred Russel (1823-1913). "On the Zoological Geography of the Malay Archipelago...Communicated by Charles Darwin, Esq., F.R.S. & L.S." In: *Journal of the Linnean Society. Vol. IV, No. 16*. London: Longman, Green, Longmans and Roberts; and Williams and Norgate, 10 February 1860.

8vo. Original printed wrappers, unopened.

FIRST EDITION of Wallace's first full description of the line dividing the Malay Archipelago into two zoological regions, the Indo-Malayan (Oriental) and the Australian. This later became known as "Wallace's Line." This work was the fore-runner of Wallace's *Malay Archipelago* which was published in 1869.

Property from the Estate of Peter Fortsas

$400 - 600



FEBRUARY 10. *Price 2s.*

JOURNAL OF THE PROCEEDINGS

OF THE

LINNEAN SOCIETY.

VOL. IV. ZOOLOGY. No. 16.

CONTENTS. Page

I. Catalogue of the Dipterous Insects collected at Makessar, in Celebes, by Mr. A. R. Wallace, with Descriptions of New Species. By FRANCIS WALKER, Esq., F.L.S. (*concluded*) 145

II. On the Zoological Geography of the Malay Archipelago. By ALFRED R. WALLACE, Esq. Communicated by CHARLES DARWIN, Esq., F.R.S. & L.S. 172

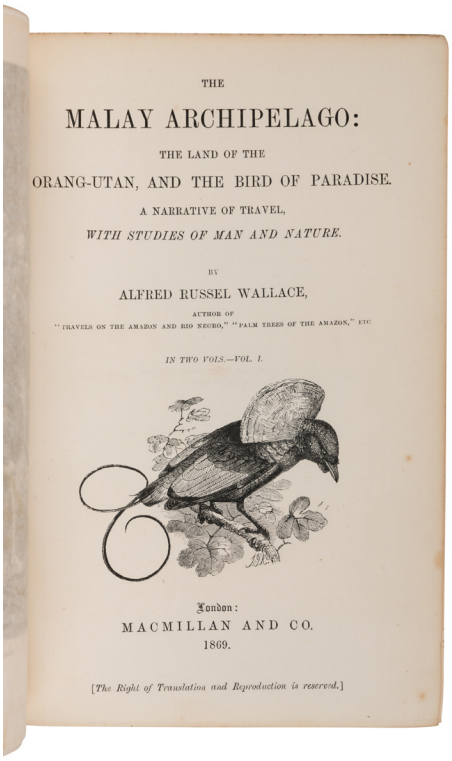
LONDON:

LONGMAN, GREEN, LONGMANS AND ROBERTS,

AND

WILLIAMS AND NORGATE.

1860.



THE

MALAY ARCHIPELAGO:

THE LAND OF THE

ORANG-UTAN, AND THE BIRD OF PARADISE.

A NARRATIVE OF TRAVEL,

WITH STUDIES OF MAN AND NATURE.

BY

ALFRED RUSSEL WALLACE,

AUTHOR OF

"TRAVELS ON THE AMAZON AND RIO NEGRO," "PALM TREES OF THE AMAZON," ETC.

IN TWO VOLS.—VOL. I.

London:

MACMILLAN AND CO.

1869.

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264
[NATURAL HISTORY]. WALLACE, Alfred Russel (1823-1913). *The Malay Archipelago: The Land of the Orang-utan, and the Bird of Paradise...* London: MacMillan and Co., 1869.

2 volumes, 8vo. Half-titles, 2 frontispieces, 9 maps (2 folding), 6 plates, numerous illustrations, 2pp. and 52pp. publisher's ads at end of vol. I dated December 1868. Original green cloth, gilt orangutans on upper covers, spines lettered in gilt and with birds of paradise stamped near ends (spines lightly darkened, vol. I spine slightly leaned, hinges starting in vol. I, some rubbing to extremities).

FIRST EDITION of "one of the nineteenth century's best scientific travel books" (Smith). "On the basis of artistic format, literary style, and scientific merit, it is clearly one of the finest scientific travel books ever written" (DSB). During his travels in the East Indies from 1854-1862, Wallace formulated the principle of natural selection which was outlined in a letter to Charles Darwin in 1858, prompting the author to hasten in publishing *On the Origin of Species*. Norman 2176; Smith S715.

Property from the Estate of Peter Fortsas

$2,000 - 3,000

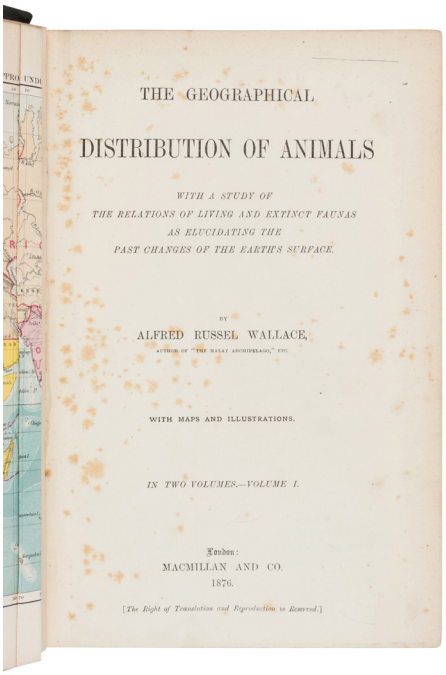
265
[NATURAL HISTORY]. WALLACE, Alfred Russel (1823-1913). *The Geographical Distribution of Animals*. London: Macmillan and Co., 1876.

2 volumes, 8vo. 7 color lithographed maps (1 folding, 2 double-page) and 20 wood-engraved plates. (Occasional light spotting.) Original olive green pebbled cloth gilt, top edges gilt, others uncut (extremities rubbed, some splitting at ends with old repairs at joints of vol. I, hinges reinforced in vol. II). *Provenance*: Leonard Howard Irby (1836-1905) British ornithologist (ownership inscription on vol. II title-page, dated in the year of publication with notation of cost); Conville & Caius College, Cambridge (stamp on folding map verso in vol. I).

ORNITHOLOGIST LEONARD HOWARD IRBY'S COPY OF THE FIRST EDITION, a work that "established evolutionary zoogeography on its modern foundation... [and] few, if any, subsequent works have been more important to the subject" (*DSB*). Irby was a British army officer and ornithologist known for his extensive studies on the birds of southern Spain and the Strait of Gibraltar region. Outside of his military career, Irby dedicated himself to ornithology, publishing the influential book *The Ornithology of the Straits of Gibraltar* in 1875, which documented bird species in the region and contributed to the understanding of bird migration between Europe and Africa.

Property from the Estate of Peter Fortsas

$400 - 600



THE GEOGRAPHICAL

DISTRIBUTION OF ANIMALS

WITH A STUDY OF

THE RELATIONS OF LIVING AND EXTINCT FAUNAS

AS ELUCIDATING THE

PAST CHANGES OF THE EARTH'S SURFACE.

BY

ALFRED RUSSEL WALLACE,

AUTHOR OF "THE MALAY ARCHIPELAGO," ETC.

WITH MAPS AND ILLUSTRATIONS.

IN TWO VOLUMES.—VOLUME I.

London:

MACMILLAN AND CO.

1876.

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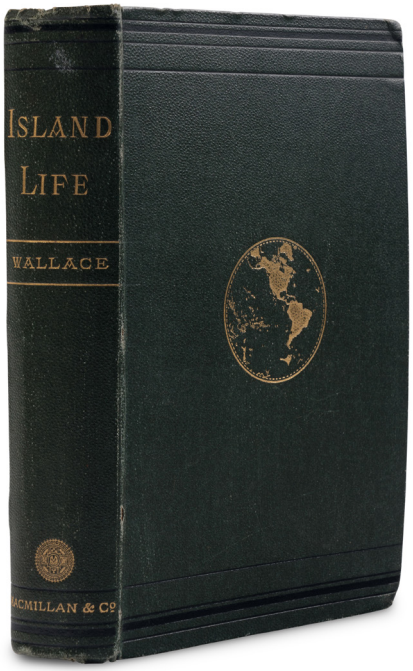


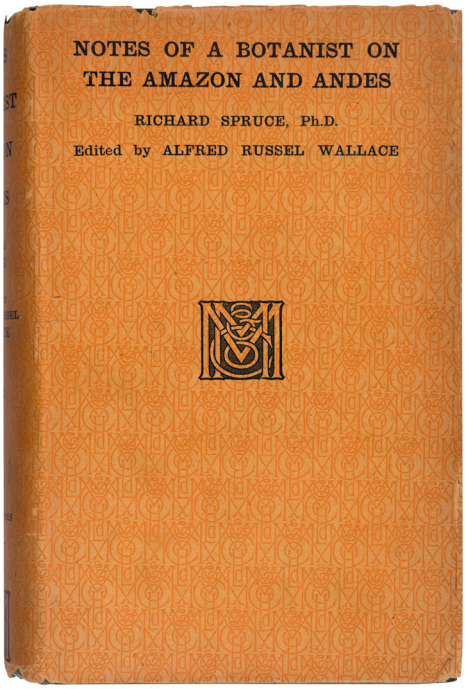
266
[NATURAL HISTORY]. WALLACE, Alfred Russel (1823-1913). *Island Life: or, the Phenomena and Causes of Insular Faunas and Floras*. London: Macmillan & Co., 1880.

8vo. 3 chromolithographed maps including frontispiece, numerous maps and diagrams in the text. (Spotting to frontispiece.) Original green cloth, central gilt medallion of the Western Hemisphere on upper cover, gilt-lettering on spine, top edge gilt (light rubbing to joints and fore-corners). *Provenance*: James Frederick Imray (1829-1891), author and son of prominent Scottish hydrographer and stationer James Imray (armorial bookplate).

FIRST EDITION OF ONE OF THE "FOUNDATIONAL WORKS ON ZOOGEOGRAPHY" (Norman), which includes the first theory of continental glaciation based on a combination of geographical and astronomical causes, a discussion of island classification, and a survey of world-wide island faunas and floras. Norman 2179; Wood p. 617.

Property from the Estate of Peter Fortsas

$300 - 400



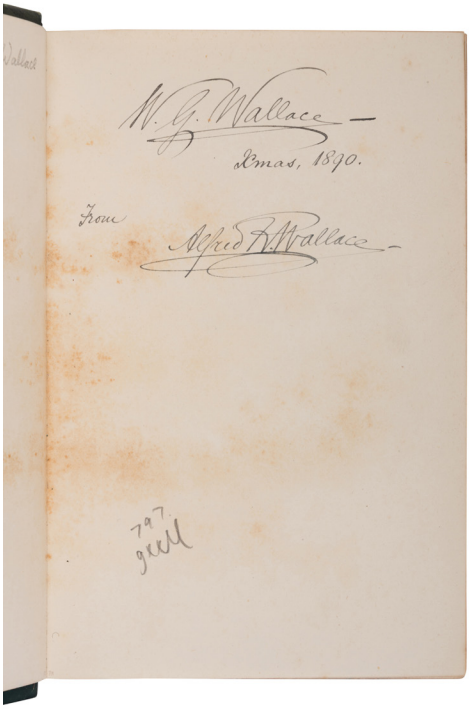
267
[NATURAL HISTORY]. -- [WALLACE, Alfred Russel (1823-1913), editor]. SPRUCE, Richard (1817-1893). *Notes of a Botanist on the Amazon and Andes*. London: Macmillan and Co., 1908.

2 volumes, 8vo. Photogravure portrait frontispiece, numerous illustrations after photographs, maps (several folding). Original green cloth, spine gilt-lettered, top edges gilt; dust jackets (some chipping to extremities, vol. II front panel and front flap detached but present, contemporary penciled price on spines). *Provenance*: Frank Dobbin, American book collector (ownership signature dated 1915); Edward Baker (booksellers' ticket).

FIRST EDITION of the collected botanical papers of Spruce, who was the first professional botanist to explore South America, virtually opening the Amazon to scientific study. Includes a chapter on indigenous narcotics and stimulants. In the RARE DUST JACKETS. Borba de Moraes I:830; Palau 321749. A Horowitz high spot.

Property from the Estate of Peter Fortsas

$400 - 600



268
[NATURAL HISTORY] -- [WALLACE, Alfred Russel (1823-1913)]. POE, Edgar Allan (1809-1849). *Tales of Adventure Mystery and Imagination*. London, New York and Melbourne, 1890.

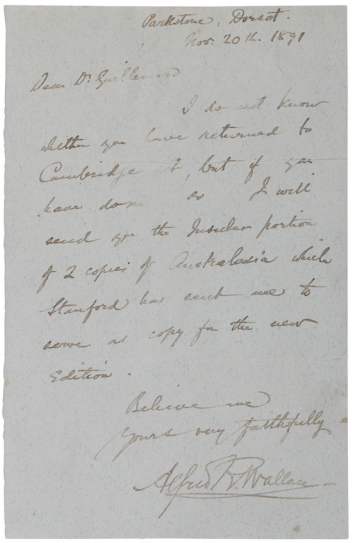
8vo (229 x 114 mm). Frontispiece portrait, full-page woodcut. Contemporary half green calf, marbled boards, spine in 5 compartments in 4 raised, lettering-piece gilt in second, others gilt, marbled edges (light rubbing at fore-corners). *Provenance*: William G. Wallace (gift inscription dated Christmas 1890, see below).

Later edition of Poe's work. INSCRIBED BY ALFRED WALLACE WITH A GIFT INSCRIPTION TO HIS SON. Alfred Wallace, although a scientist by trade, appreciated the study of the arts and was an early admirer and literary critic of Poe. In 1904, Wallace published a pair of short essays describing what he had mistaken to be a previously unknown poem by Poe titled "Leonainie". This turned out to be a hoax that had been perpetrated by the American writer James Whitcomb Riley some years earlier. Wallace discussed the matter in a series of letters with literary figure Ernest Marriott, and was later collected and published into a privately printed pamphlet (see below).

[*With*:] WALLACE. *Edgar Allan Poe. A Series of Seventeen Letters*. New York: Privately printed, n.d. [ca 1930]. 8vo. Original two-tone cloth, printed cover label. FIRST EDITION, LIMITED ISSUE, one of 500 copies, this being unnumbered.

Property from the Estate of Peter Fortsas

$400 - 600



Parkstone, Dorset.
Nov. 20th. 1891

Dear Dr Guillemard

I do not know whether you have returned to Cambridge yet, but if you have done so I will send you the Insular portion of 2 copies of Australasia which Stanford has sent me to serve as copy for the new edition.

Believe me
Yours very faithfully
Alfred R. Wallace

269
[NATURAL HISTORY]. WALLACE, Alfred Russel (1823-1913). Autograph letter signed ("Alfred R. Wallace") to Dr. Francis Henry Hill Guillemard, Parkstone, Dorset, 20 November 1891.

1p., 12mo, old folds, cellotape repair to crease verso, remnants of mounting on verso. WALLACE DISCUSSES *AUSTRALASIA* WITH CO-AUTHOR. "I will send you the Insular portion of 2 copies of Australasia which Stanford has sent me to serve as copy for the new edition." *Australasia* was first published in 1879 as a commissioned volume for Edward Stanford's "Compendium of Geography and Travel." In 1893, the work was expanded into two volumes, the second volume being authored by the geographer and travel writer Guillemard (1852-1955).

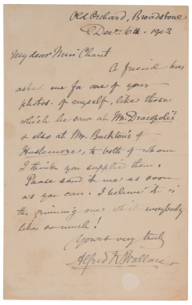
[*With*:] WALLACE and GUILLEMARD. *Australasia*. London: Edward Stanford, 1893-94. 2 volumes, 8vo. Wood-engraved frontispieces, numerous folding maps. Original blue-green cloth pictorially stamped in gilt, covers and spines lettered in black and gilt (spotting to text-block of vol. II). New edition, as mentioned in the above letter.

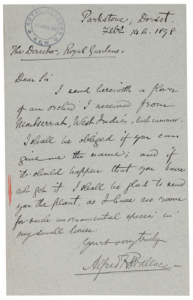
[*With*:] WALLACE. *Australasia*. London: Edward Stanford, 1879. 8vo. Numerous plates and folding maps. Original green cloth gilt (extremities rubbed, hinges reinforced). Provenance: Spencer Hall (gift inscription dated 8 June; "wishing him a safe & prosperous journey to have home again from the Colony of Australia"); Arthur W. Ashton (bookplate and signature). FIRST EDITION.

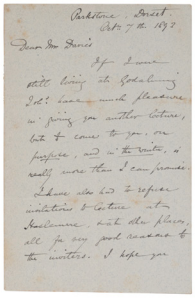
Property from the Estate of Peter Fortsas

$400 - 600

270
[NATURAL HISTORY]. WALLACE, Alfred Russel (1823-1913). Autograph letter signed ("Alfred Wallace"), to Sir William Turner Thiselton-Dyer, 14 February 1898, Parkstone, Dorset.







1p., 12mo, old folds, Royal Gardens rubberstamp, docketed on verso. WALLACE SENDS AN EXOTIC ORCHID TO DIRECTOR OF ROYAL GARDENS FOR IDENTIFICATION. "I send herewith a flower of an orchid I received from Montserrat, West Indies last summer. I shall be obliged if you can give me the name; and if it should happen that you haven't got it I shall be glad to send you the plant, as I have no room for such an ornamental species in my small house." Dyer returns his request two days later with the name of the plant ("Epidendrum umbellatum") written on the verso of the letter and with the note "Plant-in Kew collection." Dyer was a leading British botanist and the third director of the Royal Botanic Gardens, Kew from 1885-1905. Under his leadership, Dyer appointed the first women gardeners at Kew in 1896. In 1880, Dyer was elected to the Fellowship of the Royal Society, his proposers being Charles Darwin and George Bentham.

[*With*:] WALLACE. ALS to "Mr. Davies", 7 October 1893, Parkstone, Dorset. *3pp. on bifolium, old folds, a magazine cut-out of a photo of Wallace attached*. Wallace turns down a lecture and gives an update on his children: "Violet is at Liverpool in charge of a Kindergarten... Will is at Newcastle-on-Tyne learning the practical work of Electrical Engineering with a large firm..." -- WALLACE. ALS to "Miss Chant", 6 December 1903, Old Orchard, Broadstone. *1p., 12mo, old folds*. WALLACE REQUESTS HIS "GRINNING" PHOTO. The author writes to his photographer asking for her to send him the photo of him smiling "which everybody likes so much!" -- Together, 3 letters.

Property from the Estate of Peter Fortsas

$800 - 1,200

271
[NATURAL HISTORY]. WALLACE, Alfred Russel (1823-1913). A group of 7 pamphlets, MOST FIRST EDITIONS, comprising:

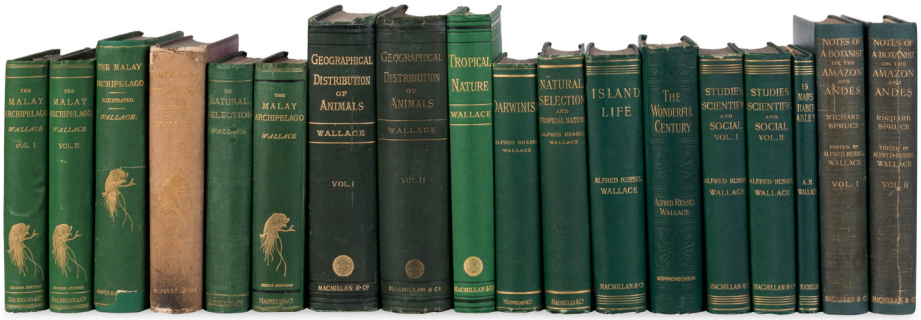
"On the Physical Geography of the Malay Archipelago." Extracted from: The Journal of the Royal Geographical Society of London. London: Royal Geographical Society, 8 June 1863. Pp. 217-234. Folding map. Modern wrappers. -- *The Action of Natural Selection of Man*. New Haven, CT: Charles C. Chatfield & Co., 1871. FIRST EDITION. -- *The Distribution of Life. Animal and Vegetable, in Space and Time*. New York: J. Fitzgerald, 1885. FIRST EDITION. -- *Vaccination A Delusion: Its Penal Enforcement a Crime*. London: Swann Sonnenschen & Co., 1898. Folding tables at end. FIRST EDITION. -- *A Summary of the Proofs that Vaccination Does Not Prevent Small-Pox but Really Increases It*. London: Miller, Son, & Co. for the National Anti-Vaccination League, 1904. FIRST EDITION. -- *The Remedy for Unemployment*. London: The Clarion Press, 1909. FIRST EDITION. -- *A Summary of the Proofs that Vaccination Does Not Prevent Small-Pox but Really Increases It*. London: Rose & Harris for the National Anti-Vaccination League, 1910. Second edition.

Together, 7 works in 7 volumes, all 8vo, all but one in original printed wrappers, condition generally good. INCLUDES ANTI-VACCINATION MATERIAL by the renowned naturalist. Wallace was an outspoken critic of vaccines, opposing compulsory vaccination against smallpox, arguing that it was not only ineffective but also dangerous. Wallace believed the decline in smallpox cases was due more to improved sanitation and living conditions than to vaccination. His stance was influenced by his distrust of the medical establishment and a broader skepticism of medical interventions that lacked what he saw as solid empirical backing. RARE: We do not locate auction records for most of these pamphlets from the past century.

Property from the Estate of Peter Fortsas

$400 - 600

272
[NATURAL HISTORY]. WALLACE, Alfred Russel (1823-1913). A group of 14 works, MANY FIRST EDITIONS, including:



The Malay Archipelago: The Land of the Orang-Utan, and the Bird of Paradise. London: Macmillan and Co., 1869. 2 volumes. Second edition. -- *The Malay Archipelago: The Land of the Orang-Utan, and the Bird of Paradise*. New York: Harper & Brothers, 1869. FIRST AMERICAN EDITION. In a variant purple cloth gilt. -- *The Geographical Distribution of Animals*. London: Macmillan and Co., 1876. 2 volumes. FIRST EDITION. -- *Tropical Nature and Other Essays*. London: Macmillan and Co., 1878. FIRST EDITION. -- *Darwinism. An Exposition of the Theory of Natural Selection with Some of its Applications*. London: Macmillan and Co., 1890. FIRST EDITION. -- *The Wonderful Century*. London: Swan Sonnenschein, 1898. FIRST EDITION. -- *Studies Scientific and Social*. London: Macmillan and Co., 1900. 2 volumes. FIRST EDITION. -- *Is Mars Habitable?* London: Macmillan and Co., 1907. FIRST EDITION. -- SPRUCE, Richard. Notes of a Botanist on the Amazon & Andes. Alfred Wallace, editor. London: Macmillan and Co., 1908. 2 volumes. FIRST EDITION.

And 5 others. Together, 14 works in 18 volumes, all 8vo, all in original cloth bindings, condition generally very good. Complete list available upon request.

Property from the Estate of Peter Fortsas

$800 - 1,200

273
[NATURAL HISTORY]. WAWRA VON FERNSEE, Heinrich (1831-1887). *Botanische ergebnisse der reise seiner majestat des Kaisers von Mexico Maximilian I. nach Brasilien (1859-60)*. Vienna: Carl Gerold's Son, 1866.

Folio. Half-title; 104 lithographed plates after Josef Seboth, 32 partially printed in color. (Some light toning or spotting to margins of a few plates.) Later buckram. *Provenance*: Kenneth Kent Mackenzie (1877-1934), an amateur botanist who wrote extensively on the genus *Carex* in North America (bookplate).

FIRST EDITION OF THIS IMPORTANT WORK ON THE FLORA OF BRAZIL, describing many new unrecorded species. Wawra, a ship's surgeon, accompanied Maximilian I to Brazil in 1859-60; the plants were collected for the expedition by the botanist and royal gardener Franz Maly. Maximilian I was subsequently self-appointed as Emperor of Mexico (at the invitation of Napoleon III) between 1864 and 1866, but was deposed and executed by the forces of the Republic of Mexico. Borba de Moraes II:937; Nissen *BBI* 2112; Stafleu & Cowan 16844.

Property from the Estate of Peter Fortsas

$1,000 - 1,500

274
[NATURAL HISTORY]. WEINMANN, Johann Wilhelm (1683-1741). *Phytanthoza - Iconographia, oder eigentliche Vorstellung etlicher tausend, wo wohl einheimisch als Ausländischer....* Regensburg: Hieronymo Lenz, 1739.

Vol. 2 only (of 4, without Vols. 1, 3, and 4), folio (398 x 247 mm). Title-page printed in red and black; 250 mezzotint plates printed in color and finished by hand (9 double-page), comprising plate nos. 276-525. (A few leaves with some light browning or spotting, but very fresh overall.) Contemporary vellum, covers with peach-stained wide border, central panel with purple- and plum-stained borders, all surrounding a central panel with stained mottling in peach and purple, elaborately gilt, a wide Baroque border surrounding an elaborate central panel, the center set with a large Arabesque of foliate tooling surrounding a fleur-de-lys, smooth spine elaborately gilt with possible remnants of color staining the panels, edges gauffered and gilt, decorative painted paper gilt pastedowns (some minor soiling, covers slightly bowed). *Provenance*: Paul Girardot de Prefond (d. ca 1800), noted French bibliophile (his armorial bookplate, presumably sold his sale, Paris, Guillaume-François De Bure, 25 April-9 May 1757 lot 378).

FIRST AND ONLY EDITION of the second volume of Weinmann's work, the first to employ color printing. One of the most magnificent plant books of the era, the plates produced using the so-called Teyler color printing process, a combination of etching and mezzotint. The engravings were based on Weinmann's own collection of plants, and he financed the work; it includes plates after Johann Jakob Haid, Bartholomäus Seutter, Johann Elias Ridinger and, most notably, the first published plates by G. D. Ehret. Ehret, who later engraved the plates for Trew's *Plantae selectae*, created several hundred plates for the present work, but his name does not appear in the work following a dispute with Weinmann over poor payment. Dunthorne 327; Hunt 494; Nissen *BBI* 2126; Stafleu-Cowan TL2 17.050.

THE PAUL GIRARDOT DE PREFOND COPY. A FINE COPY, FROM ONE OF THE MOST CELEBRATED BOOK COLLECTIONS OF THE 18TH CENTURY.

Property from a Private Southwestern Collection

$2,000 - 3,000

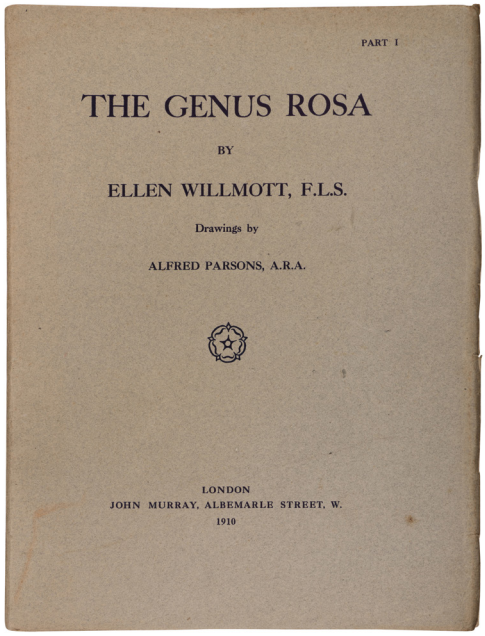
275
[NATURAL HISTORY]. WILLMOTT, Ellen Ann (1858-1934). *The Genus Rosa*. London: John Murray, 1910-1914.

25 parts, small folio. 132 chromolithographed plates, 15 plain, full-page illustrations, all after Alfred Parsons. Original printed wrappers (light toning near edges).

FIRST EDITION IN THE ORIGINAL PARTS. "The first great colour-printed book of the twentieth century... it still stands unrivalled, both as an account of the species and as a source of illustrations of wild roses" (Rix, *The Art of the Botanist*, 1981). Willmott was a noted horticulturalist, serving as an influential member of the Royal Horticultural Society, one of the first two women to be admitted into the Linnaean Society, and was the first recipient of the Victoria Medal of Honour for British horticulturists in 1897. She was said to have cultivated over 100,000 plants in her garden, and served as a sponsor for botanical expeditions as far ranging as China and the Middle East. At one time employing no less than eighty-five gardeners at her home Warley Place, Essex, more than sixty plants have been named after her home or herself. She was involved in manifold professional horticultural projects throughout her life, and published two books, *Warley Garden in Spring* and *The Genus Rosa*, which at its initial publication only sold 260 copies, leaving her with debt that plagued her until her death. Nissen *BBI* 2166; Stafleu TL2 17.875

Property from the Estate of Peter Fortsas

$600 - 800


PART I

THE GENUS ROSA

BY

ELLEN WILLMOTT, F.L.S.

Drawings by

ALFRED PARSONS, A.R.A.

LONDON
JOHN MURRAY, ALBEMARLE STREET, W.
1910

276
[NATURAL HISTORY]. WOLF, Joseph (1820-1899). *Zoological Sketches... made for the Zoological Society of London, from animals in their vivarium, in the Regent's Park*. Explanatory text by D.W. Mitchell and Philip Lutley Sclater. London: Henry Grave & Company, [1856-]1861-1867.

2 volumes, large folio (508 x 343 mm). Vol. 1: hand-colored lithographic title, lithographic title, letterpress title, list of subscribers, preface, and list of plates; vol. 2: hand-colored lithographic title mounted, letterpress title, preface, and list of plates. 100 hand-colored lithographic plates, drawn on stone by Joseph Smit after the drawings of Joseph Wolf, each plate cut to the edge of the image and mounted on thin card in imitation of watercolors, with captions printed in gilt. (Very light and occasional spotting to text.) Late 19th century half green morocco gilt, spines in 6 compartments with 5 raised bands, gilt-lettering in 2, Greek-key roll gilt on bands (light rubbing to extremities, some discoloration to cloth boards, hinges reinforced, front hinge starting in vol.1). *Provenance*: William Meade Wheless (embossed stamps on letterpress titles).

FIRST EDITION, with the fine illustrations by "the best all-round animal painter that ever lived" (Sir Edwin Landseer). The work was commissioned by the Council of the Zoological Society in 1852, to provide "an accurate artistic record of the living form and expression of the many rare species of animals which exist from time to time in the menagerie." The council selected Joseph Wolf as the artist, who was already renowned for his collaborations with ornithologists Rüppell and Gould. The illustrations were released monthly, with the provisional text for parts I-VII prepared by David William Mitchell, who served as the society's secretary. Following Mitchell's death in 1859, Philip Sclater took over the project, curating the subjects and composing both the interim text and the final, permanent content, which accompanied the thirteenth and last installment. Anker 539; *Fine Bird Books*, p.115; Nissen *IVB* 1012; Wood, p.633.

Property from a Private Southwestern Collection

$8,000 - 12,000

277
AUDUBON, John James (1785-1851). *The Birds of America, from Drawings Made in the United States and their Territories.* New York and Philadelphia: J.J. Audubon and J.B. Chevalier, [1839-] 1840-1844.

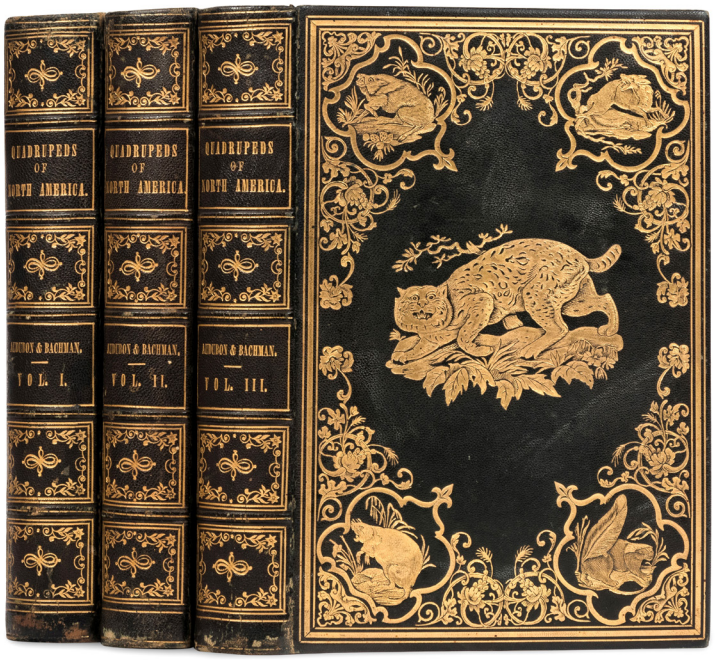
7 volumes, royal 8vo (258 x 161 mm). Half-titles, 500 HAND-COLORED LITHOGRAPHED PLATES after Audubon by W.E. Hitchcock, R. Trembly and others, printed and colored by J.T. Bowen, numerous wood-engraved anatomical diagrams in text. (offsetting, intermittent spotting, a few leaves with soiling, marginal repair not affecting text on p. 113-114 of vol. I, small repaired tear in gutter margin not affecting text on p. 29 of vol. IV.) Early 20th-century half brown morocco gilt (light wear to extremities, rubbing). *Provenance*: William V. Spencer, American publisher credited by Harvard University as the first to print a pro-Union patriotic envelope (ownership inscription).

FIRST OCTAVO EDITION. Audubon's double-elephant folio edition of *The Birds of America* (1827-1838) established his reputation as the greatest ornithological artist of his time. Though that edition was published in London to ensure the quality of the plates, he employed the Philadelphia firm of J.T. Bowen to produce this more commercially viable edition under the close supervision of his sons whereby the folio plates were reduced by camera lucida and lithographed. This octavo edition is considered the "first and most desirable edition in this form published during the author's lifetime, in one hundred parts" (Sabin). The original subscription price was $100, and its commercial success granted Audubon financial security. In addition to the original plate count included in the double-elephant folio edition, the octavo edition has 65 new images for a total of 500 plates, making it "the most extensive color plate book produced in America up to that time" (Reese). Ayer/Zimmer, p.22; Bennett, p.5; McGill/Wood, p.208; Nissen *IVB* 51; Reese 34; Sabin 2364.

Selections from the Library of Dr. John Talbot Gernon

$20,000 - 30,000

278
AUDUBON, John James (1785-1851) and John BACHMAN (1790-1874). *The Quadrupeds of North America.* New York: V.G. Audubon, 1849, 1851, 1854.



3 volumes, 8vo (265 x 177 mm). Half-titles in vols. I and III (lacking in vol. II), 155 hand-colored lithographed plates by W.E. Hitchcock and R. Trembly after original drawings by John James Audubon and John Wodehouse Audubon. (Slight marginal toning, minor offsetting and occasional spotting, plate 15 bound in upside down.) PUBLISHER'S EXTRA GILT DELUXE DARK OLIVE MOROCCO elaborately decorated in gilt with central image of a wildcat derived from Plate I (*American Wildcat*) and cornerpieces derived from Plates II (*Maryland Marmot Woodchuck Groundhog*), VI (*American Cross Fox*), XXXI (*Collared Peccary*), and XLII (*Common American Skunk*), sides with central lozenges with title lettered in gilt, spines with raised bands, edges gilt (spines rubbed, some minor scuffing and slight wear with a few repairs to joints, soiling to endpapers, offsetting).

FIRST OCTAVO EDITION IN PUBLISHER'S DELUXE MOROCCO EXTRA GILT. Issued in response to the success of the octavo edition of The Birds of America, the first octavo edition of the *Quadrupeds* was published shortly after the publication of the first imperial folio edition of 1845 and 1848. In addition to the 150 plates present in the 3 imperial folio volumes, the first octavo edition includes 6 additional plates and the text from the 1854 supplement, with all the plates reduced by Audubon's sons using a camera lucida. John Woodhouse Audubon claimed credit for 18 paintings previously attributed to his father in the imperial folio edition. We trace only one other copy in this deluxe gilt binding sold at auction (see Nebenzahl sale, Christie's, 10 April 2012, lot 7). Bennett, p.5; Nissen *ZBI* 163.

Selections from the Library of Dr. John Talbot Gernon

$3,000 - 5,000

279
AUDUBON, John James (1785-1851) and John BACHMAN (1790-1874). *The Birds of America.* [With:] *The Quadrupeds of North America*. New York: George R. Lockwood, [1870].

2 works in 11 volumes, royal 8vo (279 x 191 mm). 655 HAND-LITHOGRAPHED PLATES (500 of birds and 155 of mammals) after Audubon by W.E. Hitchcock, R. Twebly, printed and hand finished by J.T. Bowen. Publisher's deluxe? half morocco gilt, spines in 6 compartments with 5 raised bands, gilt-lettering in 2, others gilt (several covers detached but present, old repairs to spines).

Later edition. THE LAST EDITION OF AUDBON'S *BIRDS* AND *QUADS*. Audubon's double-elephant folio edition of *The Birds of America* (1827-1838) established his reputation as the greatest ornithological artist of his time. Though that edition was published in London to ensure the quality of the plates, he employed the Philadelphia firm of J. T. Bowen to produce this more commercially viable octavo edition under the close supervision of his sons. The original subscription price was $100, and its commercial success granted Audubon financial security. The octavo edition adds 65 new images for a total of 500 plates, making it "the most extensive color plate book produced in America up to that time" (Reese). George Lockwood bound the *Birds* in eight, rather than seven, volumes and printed the plates whenever possible from the same stone and stereotype plates made in the 1840s and 1850s. The Lockwood edition represents the last octavo edition printed from the original stones; they were destroyed sometime after 1870 in a warehouse fire in Philadelphia (see Tyler, *Audubon's Great National Work*, pp. 129, 165).

The first edition of *The Quadrupeds of North America* was issued in 1849 as a response to the success of a similar octavo edition of *The Birds of America* but with the declining health of John J. Audubon, only being able to sketch about half of the animals that were included in the final publication, his son took over and was able to finish the remainder of the drawings with most of the scientific detail included in the text that written by Bachman. The edition was published later than the copyright date of 1849 but before the edition was published with a preface signed by Lockwood as publisher and dated 1870.

A TALL COPY. This set is over half an inch taller and nearly an inch wider than those seen in the publisher's deluxe morocco which explains the plates being a bit shorter than the text. References for the first *Birds* octavo edition: Ayer/Zimmer, p.22; Bennett, p.5; McGill/Wood, p.208; Nissen *IVB* 51; Reese, *American Color Plate Books* 34; Reese, *Stamped with a National Character* 35; Sabin 2364. References for the first *Quadrupeds* octavo edition: Bennett, p.5; Meisel, III: p.440; Nissen *ZBI* 162; Reese, *Stamped with a National Character* 38; Sabin 2368; Wood, p.208.

$12,000 - 18,000

280
AUDUBON, John James (1785-1851).
White-Headed Eagle (Plate XXXI, No. 7)
Falco leucocephalus

Engraving with etching, aquatint and hand-coloring by Robert Havell (1793-1878) after Audubon, on J Whatman Turkey Mill paper watermarked 1835, sheet 660 x 991 mm, upper margin trimmed to plate, others trimmed close, evidence of hinge removal on verso. Low, p.46, variant 2.

$5,000 - 7,000

281
AUDUBON, John James (1785-1851).
Tawny Little Thrush. Ptiliogony's Townsendi. Canada Joy (Plate CCCCXIX, No. 84)
Turdus minor. *Corvus canadensis*

Engraving with etching, aquatint and hand-coloring by Robert Havell (1793-1878) after Audubon, on J Whatman Turkey Mill paper watermarked 1838, wide margins, sheet 965 x 635 mm, mat burn near plate mark, overall light toning, some offsetting to image, a few small spots, old cellotape hinges on verso.

$1,000 - 1,500

282
AUDUBON, John James (1785-1851).
Booby Gannet (Plate CCVII, No. 42)
Sula leucogaster

Engraving with etching, aquatint and hand-coloring by Robert Havell (1793-1878) after Audubon, on J Whatman paper watermarked 1836, sheet 965 x 654 mm, some mat burn, image area a bit toned, a few spots.

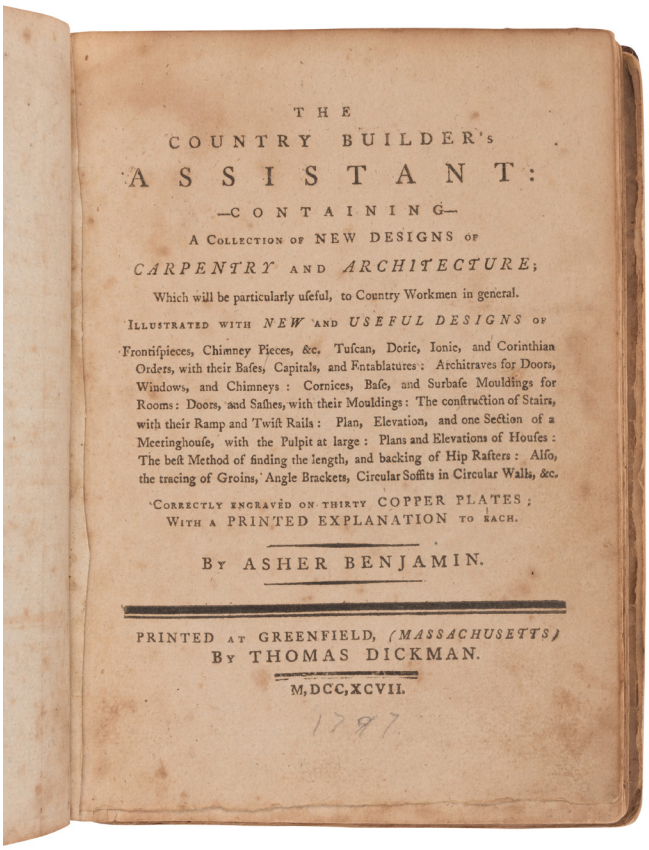
$1,000 - 1,500

283
BARTLETT, John Russell (1805-1886). *Personal Narrative of Explorations and Incidents in Texas, New Mexico, California, Sonora, and Chihuahua, connected with the United States and Mexican Boundary Commission, during the years 1850, '51, '52, and '53*. New York and London: D. Appleton & Company 1854.

2 volumes, royal 8vo (229 x 140 mm). Half-titles; 16 lithographed plates after Bartlett including folding frontispieces, large folding map in vol.1, numerous wood engravings. (Offsetting to title-pages and a few text leaves from plates.) Early 20th century half morocco gilt, spines in 3 compartments with 2 raised bands, gilt-lettering in one, others gilt, top edges gilt, stamp-signed by G.P. Putnam. *Provenance*: armorial bookplates.

FIRST EDITION of "the most scholarly and scientific description of southwest Texas of its era" (Jenkins). "John Russell Bartlett was a talented artist, observer, and reporter, who contributed greatly to the knowledge of the geography and topography of the Southwest in his *Personal Narrative*. During three years with the Mexican Boundary Commission, he traveled widely from central Texas to the Pacific Ocean, and from Mazatlan to San Francisco. A contentious man, and lacking perhaps in certain administrative skills, Bartlett succeeded in antagonizing most of his fellow officials on the Commission" (Wagner-Camp 234:1). Cowan p.36; Graff 198; Howes B-201; Jenkins 12; Rader 287; Sabin 3746; Wheat, *Transmississippi* 798.

$400 - 600



THE
COUNTRY BUILDER's
ASSISTANT:
—CONTAINING—
A COLLECTION OF NEW DESIGNS OF
CARPENTRY AND ARCHITECTURE;
Which will be particularly useful, to Country Workmen in general.
ILLUSTRATED WITH NEW AND USEFUL DESIGNS OF
Frontispieces, Chimney Pieces, &c. Tuscan, Doric, Ionic, and Corinthian Orders, with their Bases, Capitals, and Entablatures: Architraves for Doors, Windows, and Chimneys: Cornices, Base, and Surbase Mouldings for Rooms: Doors, and Sashes, with their Mouldings: The construction of Stairs, with their Ramp and Twist Rails: Plan, Elevation, and one Section of a Meetinghouse, with the Pulpit at large: Plans and Elevations of Houses: The best Method of finding the length, and backing of Hip Rafters: Also, the tracing of Groins, Angle Brackets, Circular Soffits in Circular Walls, &c.
CORRECTLY ENGRAVED ON THIRTY COPPER PLATES;
WITH A PRINTED EXPLANATION TO EACH.
BY ASHER BENJAMIN.
PRINTED AT GREENFIELD, (MASSACHUSETTS)
BY THOMAS DICKMAN.
M, DCC, XCVII.
1797

284
BENJAMIN, Asher (1773-1845). *The Country Builder's Assistant, Containing a Collection of New Designs of Carpentry and Architecture.* Greenfield, MA: Thomas Dickson, 1797.

8vo (203 x 133 mm). 30 engraved plates, 2 of which are folding (spotting and offsetting throughout, contemporary architectural drawing and notations to preliminary blank). Contemporary mottled sheep (rubbed, 4 1/2" split at front hinge, soiling). *Provenance*: Illegible contemporary ownership inscription; Joseph Lloyd (bookplate).

THE EARLIEST BOOK OF ARCHITECTURE PRINTED IN THE UNITED STATES AND WRITTEN BY AN AMERICAN.

FIRST EDITION. *The Country Builder's Assistant* was the first architectural handbook written by an American architect and printed in the United States, and included modifications of designs popularized by architects James Gibbs and Colen Campbell of Great Britain which had been scaled down to fit the aesthetic sensibilities and finances of New England communities. Because of this, Benjamin's designs more than those of any architect influenced the look and feel of American architecture right up to the Civil War. "There is scarcely a village which in moulding profiles, cornice details, church spire, or farm-house does not reflect this influence" (*DAB*). Copies of the first edition are scarce due to heavy contemporary use. Rink 2482; Evans 31797; Hitchcock 111; Romaine 245:21; ESTC W11972.

$6,000 - 8,000

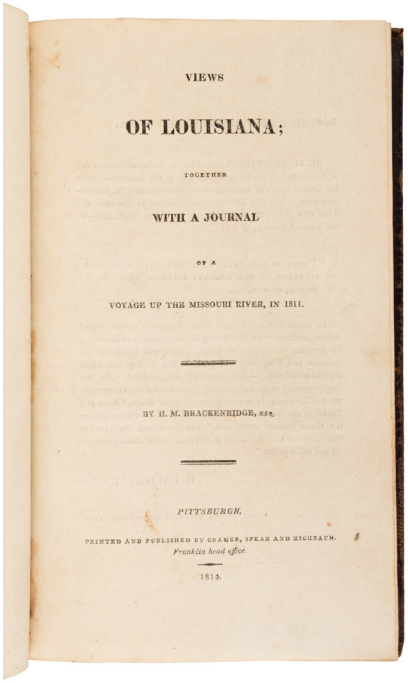
285
BIGELOW, Jacob (1787-1879). *American Medical Botany, Being a Collection of the Native Medical Plants of the United States.* Boston: Cummings & Hilliard, 1817-1820.

6 parts in 3 volumes, 4to (254 x 163 mm). 60 colored plates comprising 10 hand-colored copper engravings and 50 plates printed in color (offsetting, some minor losses to select plates.) 19th century half morocco, top edges gilt (rubbing to extremities).

FIRST EDITION of the first American book to employ color printing, developed by Bigelow via a new aqua-tint process. Work on *American Medical Botany* began shortly after Bigelow was appointed professor of materia medica at the Harvard Medical School. Austin 205; Bennett 11; Cushing B384; Garrison/Morton 1842; Nissen *BBI* 164; Norman 234; Pritzel 733; Reese, *American Color Plate Books* 9; Sabin 5294.

Selections from the Library of Dr. John Talbot Gernon

$3,000 - 5,000


VIEWS

OF LOUISIANA;

TOGETHER

WITH A JOURNAL

OF A

VOYAGE UP THE MISSOURI RIVER, IN 1811.

BY H. M. BRACKENRIDGE, ESQ.

PITTSBURGH,

PRINTED AND PUBLISHED BY CRAMER, SPEAR AND EICHBAUM.
Franklin head office.

1814.

286
BRACKENRIDGE, Henry Marie (1786-1871). *Views of Louisiana; Together with a Journal of a Voyage Up the Missouri River, 1811.* Pittsburgh: Cramer, Spear, & Eichbaum, 1814.

8vo (216 x 127 mm). (Some toning.) Contemporary calf, red morocco lettering-piece gilt (spotting to endpapers, offsetting, rubbing).

FIRST EDITION. Henry Marie Brackenridge arrived in northern Louisiana in 1810, and after a brief attempt to start a law practice accompanied fur trader Manuel Lisa up the Missouri River to St. Louis before returning to New Orleans the following fall. "Brackenridge gives an account of the fur trade, principally of Manuel Lisa's operations, and describes the expedition to the Yellowstone in 1807, the formation of the Missouri Fur Company, and the expedition to the forks of the Missouri. The second part of the above, Journal of a Voyage up to the Missouri River, describes Brackenridge's trip up the Missouri with Lisa to a newly established post of the Missouri Fur Company, upstream from the Mandan villages" (Wagner-Camp-Becker). Clark *Old South* II:136; Coe p. 24; Field 166; Howes B-688; Raines p. 30; Sabin 7176; Streeter Sale III:1776; Wagner-Camp 12:1.

Selections from the Library of Dr. John Talbot Gernon

$500 - 700

287
CARSON, Joseph (1808-1876). *Illustrations of Medical Botany*. Philadelphia: Robert P. Smith, 1847.

2 volumes, 4to (330 x 260 mm). 100 hand-colored plates. (Scattered spotting, mostly to text.) Contemporary half morocco gilt, spines in 6 compartments with 5 raised bands, gilt-lettering in 2 (rebacked preserving original spines, lacking original lower spine compartment in vol. II, renewed in morocco, fore-corners rubbed). *Provenance*: Illegible penciled signature on title-pages.

FIRST EDITION of Carson's classic work on materia medica, produced in a large format and employing lithographs. McGrath considered them "particularly noteworthy for their technique, carefully heightened with varnish." In format and execution of plates, this ranks as one of the foremost botanical works written and produced in the United States in the 19th century. Carson was a professor of materia medica at the Philadelphia College of Pharmacy (1836-1850) and at the University of Pennsylvania (1850-1876). He also served as editor of the third *American edition of Elements of Materia Medica and Therapeutics* by Jonathan Pereira. McGrath, p.54. Bennett, p.20.

Property from the Estate of Peter Fortsas

$5,000 - 7,000

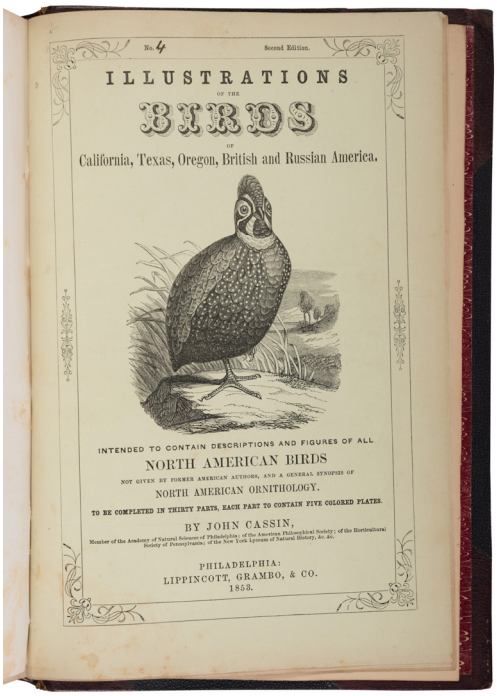
288
CASSIN, John (1813-1869). *Illustrations of the Birds of California, Texas, Oregon, British and Russian American*. Philadelphia: J.B. Lippincott & Co., [1853]-1856.

Large 8vo (273 x 178 mm). 50 hand-colored plates by J.T. Bowen after William E. Hitchcock and George G. White. (Occasional spotting, mostly at ends, light toning mostly throughout.) Contemporary (publisher's?) half morocco gilt, spine in 6 compartments with 5 raised bands, gilt-lettered in one, top edge gilt, others uncut (light rubbing to joints and fore-corners, hinges reinforced); ORIGINAL WRAPPERS from parts 4 ("second edition"), 5, and 6 bound in at end, which includes the prospectus and list of subscribers.

FIRST EDITION, BOUND FROM THE ORIGINAL PARTS (stab-holes present) of Cassin's ornithological work, first published in parts between July 1853 and June 1855 (with a title-page issued in 1856), that included species not described by Audubon or other American naturalists. The fourth part is identified as a "second edition," as usual, however, all the parts were executed at the same time and the actual second edition was not published until 1862. The author intended the work to complement the octavo edition of Audubon's *Birds of America*: "At first the Audubons were receptive...however, Cassin wanted shared credit on the title page and a free hand in correcting the errors of nomenclature of the elder Audubon, a touchy point with the sons. In the end, Cassin went on his own, although clearly following the Audubon format and also using J.T. Bowen as lithographer" (Reese). *American Color Plate Books* 42; Anker 92; Bennett p.21; Cowan p.110; *Fine Bird Books* p.85; Lada-Mocarski 144; Nissen *IVB* 173; Sabin 11369; Wickersham 704; Wood p. 281; Zimmer, pp.124-25.

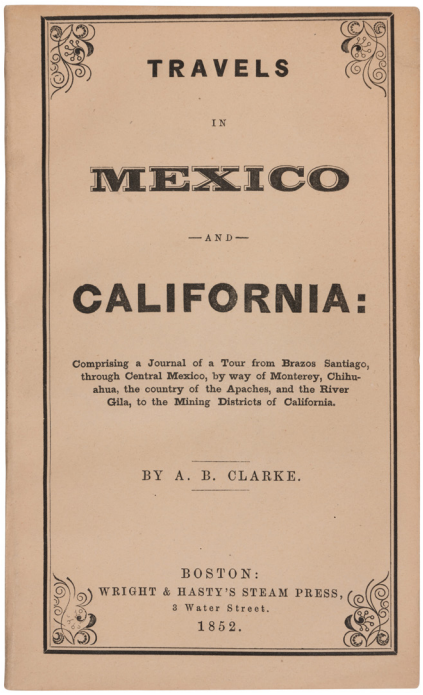
Property from the Estate of Peter Fortsas

$800 - 1,200


No. 4 Second Edition.

ILLUSTRATIONS
OF THE
BIRDS
OF
California, Texas, Oregon, British and Russian America.

INTENDED TO CONTAIN DESCRIPTIONS AND FIGURES OF ALL
NORTH AMERICAN BIRDS
NOT GIVEN BY FORMER AMERICAN AUTHORS, AND A GENERAL SYNOPSIS OF
NORTH AMERICAN ORNITHOLOGY.
TO BE COMPLETED IN THIRTY PARTS, EACH PART TO CONTAIN FIVE COLORED PLATES.
BY JOHN CASSIN,
Member of the Academy of Natural Sciences of Philadelphia; of the American Philosophical Society; of the Horticultural Society of Pennsylvania; of the New York Lyceum of Natural History, &c. &c.
PHILADELPHIA:
LIPPINCOTT, GRAMBO, & CO.
1853.


TRAVELS
IN
MEXICO
—AND—
CALIFORNIA:
Comprising a Journal of a Tour from Brazos Santiago, through Central Mexico, by way of Monterey, Chihuahua, the country of the Apaches, and the River Gila, to the Mining Districts of California.
BY A. B. CLARKE.
BOSTON:
WRIGHT & HASTY'S STEAM PRESS,
3 Water Street.
1852.

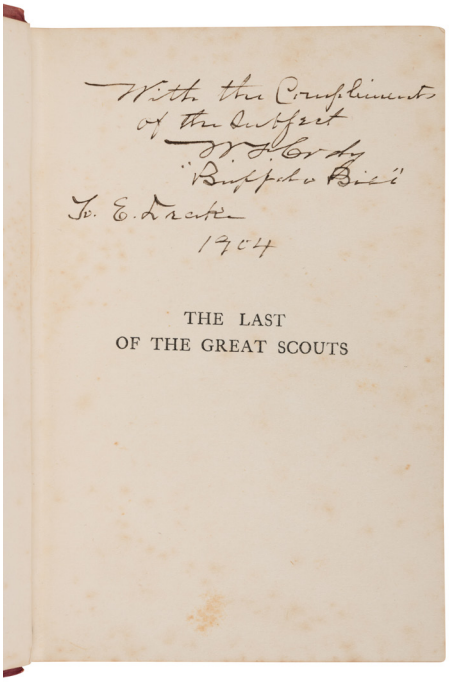
289
CLARKE, Asa B. (1817-1882). *Travels in Mexico and California: Comprising a Journal of a Tour from Brazos Santiago, through Central Mexico, by way of Monterey, Chihuahua, the country of the Apaches, and the River Gila, to the Mining Districts of California*. Boston: Wright & Hasty's Steam Press, 1852.

8vo. ORIGINAL PRINTED WRAPPERS.

FIRST EDITION of this account by a member of the Hampden Mining Company of his trip to Los Angeles via Mexico in late 1849. Clarke traveled to the mines of California from Camargo, Mexico through Chihuahua and Sonora to the Gila River in Arizona (then the U.S.-Mexican boundary), arriving at Los Angeles on July 9. Clarke's narrative provides the first description of that route, described by Streeter as "one of the most interesting" overland route narratives, describing a previously unrecorded route. Cowan p.128; Graff 746; Hill p. 54; Howes C-451; Kurutz 138a; Mintz 534; Sabin 13393; Streeter 3169; Wagner-Camp 210; Wheat, *Gold Rush* 41. A VERY FINE COPY.

Selections from the Library of Dr. John Talbot Gernon

$1,000 - 1,500


With the Compliments of the Subject
W. F. Cody
"Buffalo Bill"
To E. Drake
1904

THE LAST
OF THE GREAT SCOUTS

290
[CODY, William ("Buffalo Bill") (1846-1917)]. WETMORE, Helen Cody (1850-1911). *The Last of the Great Scouts. The Life Story of Col. William F. Cody "Buffalo Bill," as Told to His Sister*. London: The Partington Advertising Company, 1903.

8vo. Illustrations after Remington and Deming. Original gilt-stamped and lettered red cloth (spine sunned, some rubbing to extremities).

New edition. INSCRIBED BY BUFFALO BILL: "With the compliments, of the subject, W.F. Cody 'Buffalo Bill', to E. Drake 1904." As a scout for the U.S. Army during the Indian Wars, Cody played a key role in military campaigns, providing invaluable knowledge of the terrain and indigenous strategies. Cody's fame reached its peak with his "Buffalo Bill's Wild West" show, a traveling spectacle that dramatized frontier life and popularized a romanticized, often mythologized, version of the American West. Adams, *Six-Guns* 2372; Howes W-297 (1899 edition).

$600 - 800

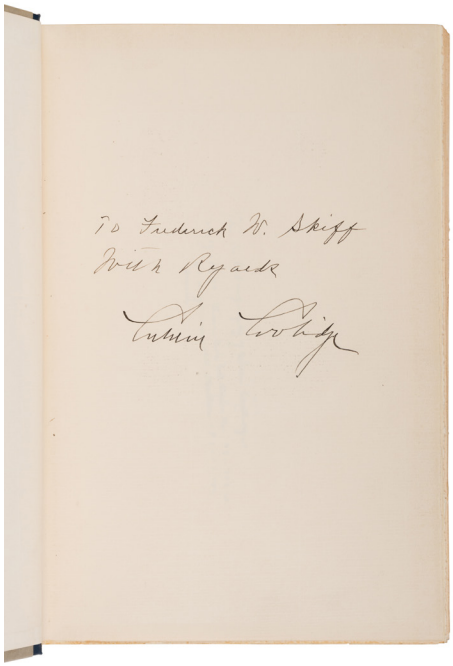
291
COOLIDGE, Calvin (1872-1933). *The Autobiography of Calvin Coolidge.* New York: Cosmopolitan Book Corporation, 1929.

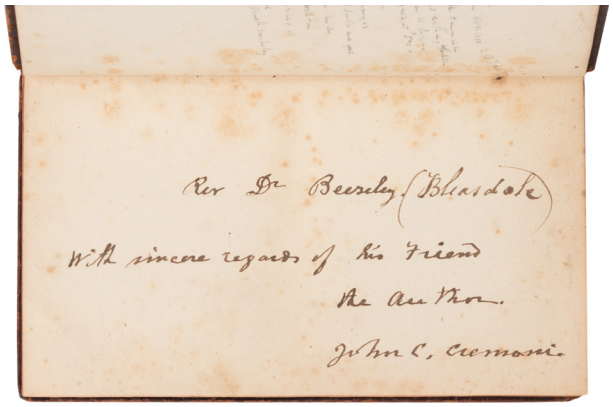
8vo. Original cloth, top edge gilt, others uncut (light rubbing); publisher's slipcase (very light soiling, small losses). *Provenance*: Frederick Woodward Skiff (1867-1947), collector of books and Americana, founder of the Acorn Club (presentation inscription, see below).

LIMITED EDITION, number 177 of 1,000 copies, SIGNED BY COOLIDGE on the limitation page. PRESENTATION COPY, ADDITIONALLY INSCRIBED BY COOLIDGE TO FREDERICK W. SKIFF: "With regards." *The Autobiography of Calvin Coolidge* was serialized in *Cosmopolitan* magazine from April to December 1929, and was one of the first autobiographies written and published by a former President.

Selections from the Library of Dr. John Talbot Gernon

$600 - 800





292
CREMONY, John C. (1815-1879). *Life Among the Apaches.* San Francisco: A. Roman & Company. 1868.

8vo (193 x 108 mm). (Some light intermittent spotting throughout.) Contemporary dark brown morocco gilt, spine in 6 compartments with 5 raised bands, gilt-lettering in 2 (rubbing, front hinge starting, minor losses along edges). *Provenance*: John Ignatius Bleasdale (1822-1884), English Roman Catholic priest, chemist, mineralogist, and viticulturalist who consulted northern California winegrowers (presentation inscription); annotations on front free endpaper presumably in the hand of Thomas Winthrop Streeter Sr. (1883-1965) as per bookseller's note laid in.

FIRST EDITION. PRESENTATION COPY, INSCRIBED BY CREMONY TO JOHN BLEASEDALE: "With sincere regards of his friend, the author." Major John C. Cremony was the first white man to become fluent in the Apache language. He later wrote and published the first official Apache language glossary for the United States Army. He served as interpreter for John Russell Bartlett during Bartlett's time as United States Boundary Commissioner. Cowan,p.60; Edwards, *Desert Voices* p.45; Field 387; Graff 915; Howes C-879; Munk p.58; Rader 977; Raines p.57; Saunders 716; Wagner-Camp 234.

Selections from the Library of Dr. John Talbot Gernon

$600 - 800

293
[CREOLE]. HEARN, Lafcadio (1850-1904). *La Cuisine Creole. A Collection of Culinary Recipes from Leading Chefs and Noted Creole Housewives, Who Have Made New Orleans Famous for Its Cuisine*. New York: Will H. Coleman, 1885.

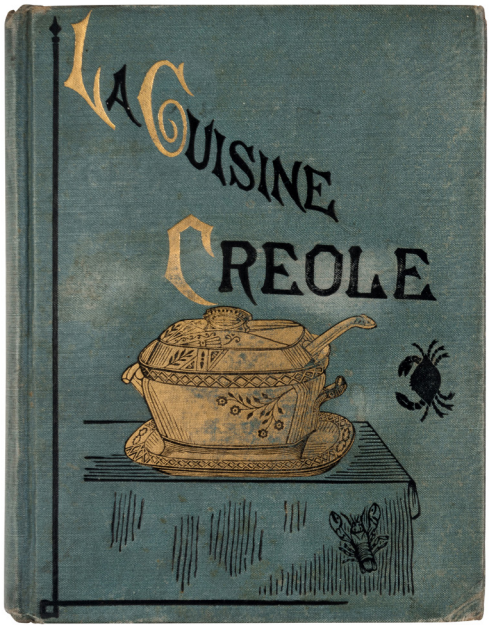
8vo. Original grey-blue pictorial cloth stamped in black and gilt (some rubbing to extremities, a few stains to lower cover).

FIRST EDITION of one of the first two books on the subject, printed anonymously in 1885, but generally accepted to be the work of Lafcadio Hearn. In the same year, the Woman's Christian Exchange published *The Creole Cookery Book*. Both books were issued to be marketed to the 1884 World's Industrial and Cotton Centennial Exposition. In his introduction, Hearn describes the intriguing origin of Creole cuisine, explaining that, "it partakes of the nature of its birthplace – New Orleans – which is cosmopolitan in its nature, blending the characteristics of the American, French, Spanish, Italian, West Indian and Mexican...There are also obvious influences from Native Americans, African Americans, and others in the American melting pot." BAL 7913 [state A, no priority]; Cagle 348.

[*With*:] HEARN. *"Gombo Zhebes." Little Dictionary of Creole Proverbs*. New York: Will H. Coleman, 1885. 8vo. Original brown cloth stamped in black, gilt, and silver. FIRST EDITION. BAL 7914.

Selections from the Library of Dr. John Talbot Gernon

$600 - 800



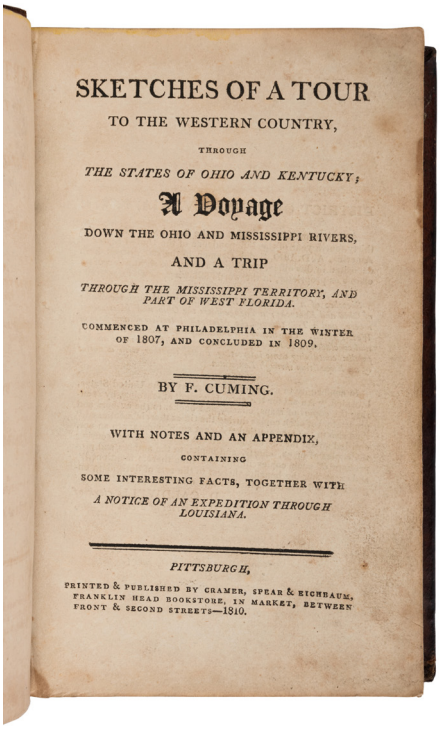
294
CUMING, Fortescue (1762-1828). *Sketches of a Tour to the Western Country, through the States of Ohio and Kentucky; A Voyage Down the Ohio and Mississippi Rivers, and a Trip through the Mississippi Territory, and Part of West Florida*. Pittsburgh: Cramer, Spear & Eichbaum, 1810.

12mo (178 x 102 mm). (Minor browning and spotting, a few leaves with minor creasing.) Contemporary brown sheep, smooth spine gilt, red morocco lettering-piece gilt (short split to front joint near head); folding case. *Provenance*: H.M. Povenmire (library label); typewritten editorial pasted in from the University Herald dated 4 June 1897, with reference to the library of Professor John Armstrong of Xenia, Ohio; C.G. Littell, noted Americana book collector (morocco book label, his sale, Parke-Bernet, 5-6 February 1945, lot 236).

THE LITTELL COPY OF THE FIRST EDITION, "one of the most interesting works relating to the West" (Thomson). This account of Cuming's 1807-1809 travels provides "excellent and extensive observations on pioneer conditions throughout the Ohio and lower Mississippi valleys" (Howes). Thomson noted that *Sketches* was likely edited by Pittsburgh printer and bookbinder Zadok Cramer. Buck 71; Graff 944 (with p.25 correctly paginated as in the Edward E. Ayer copy and the present copy); Howes C-947; Sabin 17890; Thomson, *Bibliography of the State of Ohio* 286.

Selections from the Library of Dr. John Talbot Gernon

$600 - 800

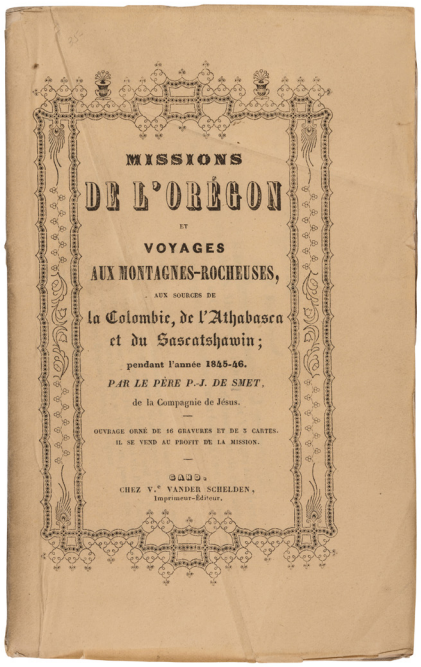


SKETCHES OF A TOUR
TO THE WESTERN COUNTRY,
THROUGH
THE STATES OF OHIO AND KENTUCKY;
A Voyage
DOWN THE OHIO AND MISSISSIPPI RIVERS,
AND A TRIP
THROUGH THE MISSISSIPPI TERRITORY, AND PART OF WEST FLORIDA.
COMMENCED AT PHILADELPHIA IN THE WINTER OF 1807, AND CONCLUDED IN 1809.
BY F. CUMING.
WITH NOTES AND AN APPENDIX,
CONTAINING
SOME INTERESTING FACTS, TOGETHER WITH
A NOTICE OF AN EXPEDITION THROUGH LOUISIANA.
PITTSBURGH,
PRINTED & PUBLISHED BY CRAMER, SPEAR & EICHBAUM, FRANKLIN HEAD BOOKSTORE, IN MARKET, BETWEEN FRONT & SECOND STREETS—1810.

295
CURRIER and IVES, publishers -- After Arthur F. Tait

A Check: "Keep Your Distance," 1853. (G. 1119). Large-format lithograph with hand-coloring, on wove paper, sheet 508 x 699 mm, margins with thin band of toning from matting, verso evenly toned, matted and hinged.

$600 - 800



MISSIONS
DE L'ORÉGON
ET
VOYAGES
AUX MONTAGNES-ROCHEUSES,
AUX SOURCES DE
la Colombie, de l'Athabasca
et du Sascatshawin;
pendant l'année 1845-46.
PAR LE PÈRE P.-J. DE SMET,
de la Compagnie de Jésus.
OUVRAGE ORNÉ DE 16 GRAVURES ET DE 3 CARTES.
IL SE VEND AU PROFIT DE LA MISSION.
GAND,
CHEZ V.e VANDER SCHELDEN,
Imprimeur-Éditeur.

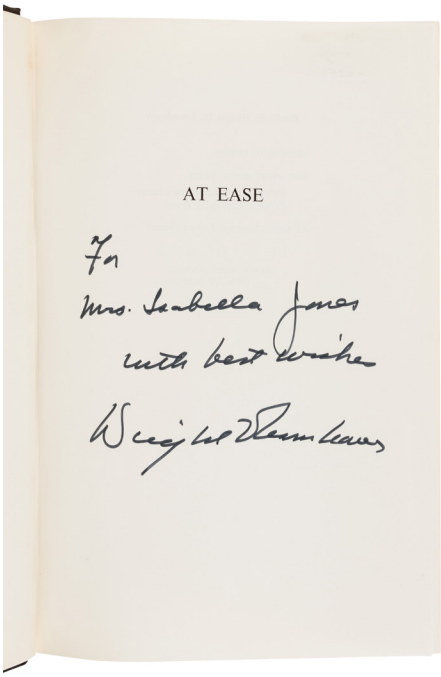
296
DE SMET, Pierre-Jean (1801-1803). *Missions de l'Oregon et Voyages aux Montagnes Rocheuses aux sources de la Colombie, de l'Athabasca, et du Sascatshawin, en 1845-46*. Ghent: Vander Schelden, 1848.

8vo (197 x 121 mm). Engraved title-page, 15 plates, 3 folding maps. ORIGINAL PRINTED WRAPPERS, uncut and unopened (a few creases to front wrapper); slipcase and chemise.

FIRST FRENCH EDITION, prepared by the author, including more material than the English edition, and with differing plates and entirely new maps. "De Smet details various trips through eastern Washington and a trip via the source of the Columbia to Athabasca, the Assiniboine Country and the Fort of the Mountains, arriving at Ft. Augusta about Jan. 1, 1846. He returned via Boat Encampment and Colville, thence to Vancouver...October 28th at Westport, passing the Mormon hosts below Council Bluffs where he met Brigham Young" (Wagner). Howes D-286; Pilling 3625; Sabin 82265; Wagner-Camp 141.
A COMPLETELY UNOPENED COPY IN THE RARE ORIGINAL WRAPPERS.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600



AT EASE

For
Mrs. Isabella Jones
with best wishes
Dwight D. Eisenhower

297
EISENHOWER, Dwight David (1890-1969). *At Ease: Stories I Tell to Friends.* New York: Doubleday & Company, 1967.

8vo. Original cloth; original dust jacket.

FIRST EDITION, INSCRIBED BY EISENHOWER to Isabella Jones: "With best wishes." *At Ease: Stories I Tell to Friends* comprises a series of personal anecdotes culled from Eisenhower's two-volume presidential memoirs which offers an intimate and often humorous glimpse into the encounters that shaped the worldview of one of the 20th century's most consequential leaders.

$500 - 700

298
ESPINOSA, Isidro Felix de (1679-1755). *El Peregrino Septentrional Atlante: Delineado en la Exemplarissima Vida del Venerable Padre F. Antonio Margil de Jesus...* Mexico: Joseph Bernardo de Hogal, 1737.

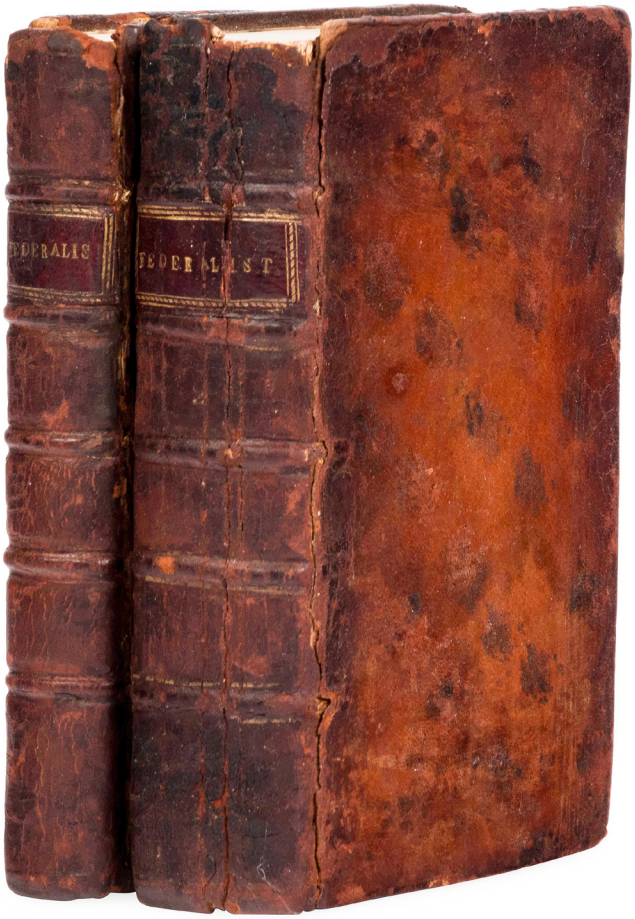
8vo (200 x 146 mm). (Small corner tear to front free endpaper.) Title-page printed in red and black; copperplate engraving of Father Margil and the Native Americans, woodcut in the Dedication of Antonio de Padua, woodcut head- and tail-pieces. Contemporary limp vellum with ties, title in manuscript on spine, edges sprinkled red.

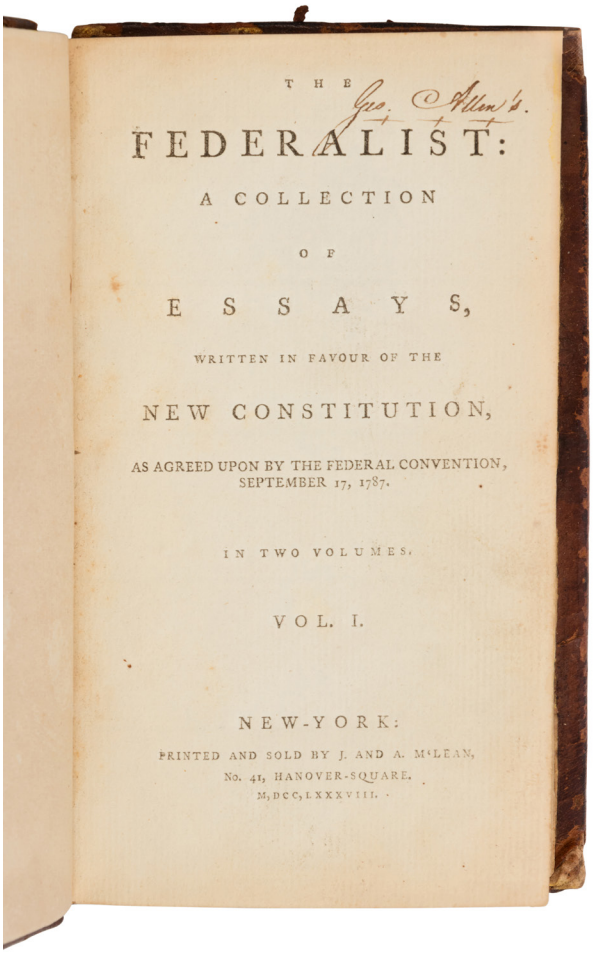
AN UNCENSORED COPY OF THE FIRST EDITION OF ONE OF THE "FIFTY TEXAS RARITIES." Father Margil, a Franciscan missionary in Mexico and Guatemala, spent three years (1716-1719) in Texas working with Native Americans and establishing missions in the northeast part of that territory for the first time. A French invasion in 1719 forced Margil and his colleagues to return to Mexico, where he died in 1726. Efforts to elevate him to sainthood continued into the nineteenth century. Father Espinosa accompanied Father Margil on the Texas journey and parts of the narrative were based on his first-hand observations.

This is the preferred variant with the title page printed in red and black. There are two settings of the title, the priority of which has not been determined. The present copy has the title as described and reproduced by Wagner, "Con Licencia" in the first line of the imprint but with "Sto" for "Santo" on line 10. Pages 426-427 are not censored, unlike most copies which were defaced by the Inquisition because of references to the apocalyptic cherub Uriel. *Fifty Texas Rarities* 5; Graff 1260; Harper, *Americana Iberica* 338 ("One of the most important books ever issued for the study of Southwestern history"); Howes E-184 ("c"); Jenkins, *Basic Texas Books* 59A; Medina, *Mexico* 3461; Palau 82703; Raines, p.78; Sabin 22898 (1742 edition); Wagner, *Spanish Southwest* 102.

Selections from the Library of Dr. John Talbot Gernon

$4,000 - 6,000





THE
Geo. Allen's.
FEDERALIST:
A COLLECTION
OF
ESSAYS,
WRITTEN IN FAVOUR OF THE
NEW CONSTITUTION,
AS AGREED UPON BY THE FEDERAL CONVENTION,
SEPTEMBER 17, 1787.
IN TWO VOLUMES.
VOL. I.
NEW-YORK:
PRINTED AND SOLD BY J. AND A. M'LEAN,
No. 41, HANOVER-SQUARE.
M, DCC, LXXXVIII.

299

[THE FEDERALIST PAPERS]. -- [HAMILTON, Alexander (1739-1802), James MADISON (1751-1836) and John JAY (1745-1829)]. *The Federalist: A Collection of Essays, Written in Favour of the New Constitution, as Agreed Upon by the Federal Convention, September 17, 1787*. New York: John and Andrew M'Lean, 1788.

2 volumes, 12mo (165 x 95 mm). (4pp. listing contents of vol.2 bound in at the end, rather than after title-page, endpapers a bit browned near edges.) Contemporary mottled calf, 6 compartments with 5 raised bands, contemporary red skiver lettering-pieces gilt in second compartments (joints separating, some wear to spine ends, slight vertical split along spine of vol.2, corners rubbed). *Provenance*: Presumably David Olmstead (early ownership signature on front free endpaper "D. Olmstead," see below); George Allen (ownership signature on title-page and on early text leaf dated 1813); authors identified in each article in a contemporary hand [Olmstead's?], a few marks in margins.

"ONE OF THE NEW NATION'S MOST IMPORTANT CONTRIBUTIONS TO THE THEORY OF GOVERNMENT" (PMM).

A RARE THICK PAPER COPY OF THE FIRST EDITION, collecting the 85 seminal essays written in defense of the newly drafted Constitution and published under the pseudonym "Publius" in various New York newspapers; the complete text of the Constitution, headed "Articles of the New Constitution," and the resolutions of the Constitutional Convention (signed in type by Washington) appear on pp.368-384 of vol.2.

"Justly recognized as a classic exposition of the principles of republican government" (R.B. Bernstein, *Are We to be a Nation? The Making of the Constitution*, 1987, p.242). *The Federalist* essays grew out of the heated pamphlet wars engendered by the question of the ratification of the Constitution. Hamilton enlisted John Jay and James Madison (a Virginia delegate) to collaborate on a series of essays supporting the new plan of government and refuting the objections of its detractors. "Hamilton wrote the first piece in October 1787 on a sloop returning from Albany...He finished many pieces while the printer waited in a hall for the completed copy" (R. Brookhiser, *Alexander Hamilton: American*, 1999, pp.68-69). Due to Jay's illness and Madison's return to Virginia, most of the 85 essays, in the end, were written by Hamilton. "Despite the hurried pace at which they worked--they ground out four articles nearly every week--what began as a propaganda tract, aimed only at winning the election for delegates to New York ratifying convention, evolved into the classic commentary upon the American Federal system" (F. McDonald, *Alexander Hamilton: A Biography*, p.107). Washington who had served as President of the Constitutional Convention, wrote that The Federalist "will merit the Notice of Posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government, which will always be interesting to mankind."

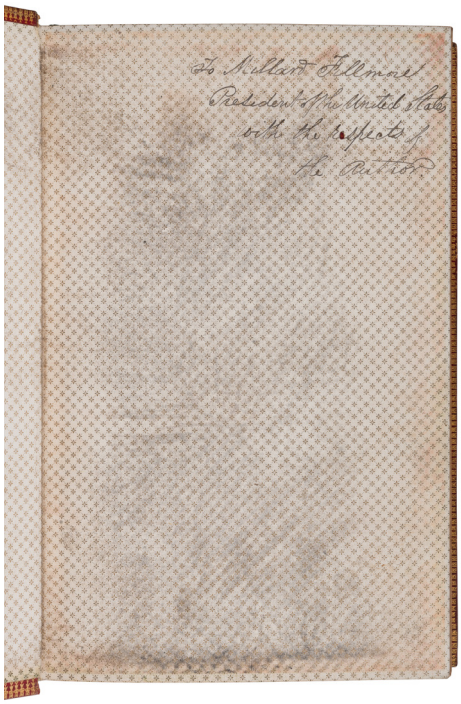
The Federalist was printed in two issues, one on regular, thin paper and a smaller number on thick paper, as here. The thick-paper issues are considerably rarer and were presumably intended for presentation. There have been just seven other thick-paper copies recorded at auction in the past 50 years. This copy bears the watermark resembling Britannia enthroned on the front endpapers in vol.1., the paper presumably by Samuel Levis. This watermark has also been seen on bank notes in Connecticut issued by Oliver Wolcott, dated 1789. The Levis family were early American papermakers in the Pennsylvania region.

This copy was presumably owned by David Olmstead (1748-1845), a Captain during the American Revolution who served honorably at West Point, Fairfield and at the Battle of Ridgefield. Prior to the War, Olmstead married Abigail Ingersoll in 1768. Abigail was daughter of the Rev. Jonathan Ingersoll, minister of the First Congregational Church and a cousin of Jared Ingersoll (1749-1822), who helped draft and then sign the Constitution as a representative for Pennsylvania. Church 1230; Cohen 2818; Evans 21127; *Federal Hundred* 19; Ford 17; Grolier *American* 19; Howes H-114 ("d"=very rare); *PMM* 234; Sabin 23979; Streeter sale 1049.

Selections from the Library of Dr. John Talbot Gernon

$60,000 - 80,000

300
[FILLMORE, Millard (1800-1874), his copy]. STANSBURY, Howard (1806-1863). *An Expedition to the Valley of the Great Salt Lake of Utah...with an Authentic Account of the Mormon Settlement*. Philadelphia: Lippincott, Grambo & Co., 1852.



2 volumes, 8vo, comprising text and atlas. 3 folding maps (2 large maps bound in atlas volume); 59 lithographed plates. (Some spotting to title-page.) ORIGINAL DELUXE PRESENTATION RED MOROCCO gilt with The Great Seal of the United States within large central arabesque, spine in 6 compartments with 5 raised bands, gilt-lettering in second, others gilt, all edges gilt (spine lightly darkened); atlas volume in original gilt-lettered brown cloth (light sunning to extremities); folding chemise morocco-backed slipcase. *Provenance*: Millard Fillmore, 13th President of the United States (presentation inscription from the author, his ownership signature on pastedown dated 29 July 1852); Frank C. Deering, noted American book collector (morocco book label).

THE FRANK C. DEERING COPY OF THE FIRST EDITION.

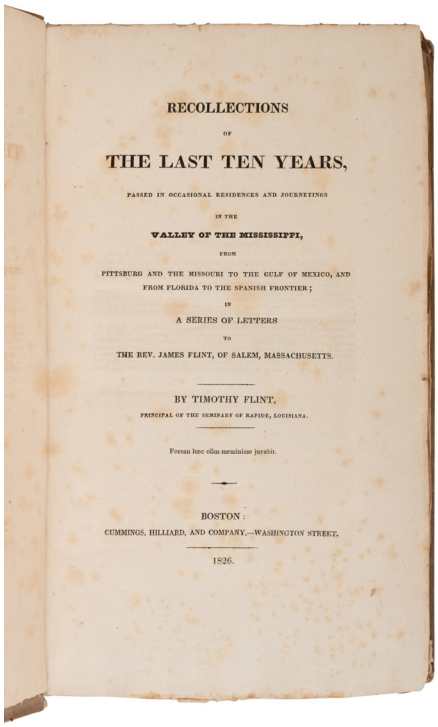
PRESENTATION COPY, INSCRIBED BY STANSBURY TO THE 13TH PRESIDENT OF THE UNITED STATES: "To Millard Fillmore, President of the United States, with the respects of the author."

Fillmore, Utah, was established in 1851 as the first territorial capital of Utah, named in honor of U.S. President Millard Fillmore. This naming recognized Fillmore's significant role in the establishment of Utah Territory, particularly for his bold decision to appoint Brigham Young, leader of the Church of Jesus Christ of Latter-day Saints, as the territory's first governor on 28 September 1850. Fillmore's administration faced the challenge of integrating the largely Mormon population of the region into the broader framework of U.S. governance and made a calculated move in appointing Young. Now, as both the territorial governor and the religious leader of the Mormons, Young occupied a unique and influential position as the authority in the Utah Territory that now created a complex political dynamic between church and state governance, leading to tensions between the territorial leadership, federal authorities, and the broader population. This lack of clear separation between church and state governance resulted in significant friction, with Mormons feeling persecuted and unfairly treated by the federal government, while non-Mormons believed they were marginalized and discriminated against within the territory. These escalating tensions contributed to the so-called "Utah War" (1857–1858), a conflict between Mormon settlers and federal forces, which ultimately resulted in Brigham Young's removal from his position as governor.

Stansbury's *An Expedition to the Valley of the Great Salt Lake of Utah* was published in the same year as his report to the Senate, *Exploration and Survey of the Valley of the Great Salt Lake of Utah*, which was also published by Lippincott, Grambo & Co. Stansbury commanded a detachment of the Army's Topographical Engineers which explored the Great Salt Lake Basin in 1849. "Of particular interest were the newly established Mormon settlements, and the routes and passes through the Rockies for emigrants" (Wagner-Camp 219:1). Graff 1490; Howes S-884; Sabin 90370. A SUPERB ASSOCIATION COPY.

Selections from the Library of Dr. John Talbot Gernon

$800 - 1,200



RECOLLECTIONS
OF
THE LAST TEN YEARS,
PASSED IN OCCASIONAL RESIDENCES AND JOURNEYINGS
IN THE
VALLEY OF THE MISSISSIPPI,
FROM
PITTSBURG AND THE MISSOURI TO THE GULF OF MEXICO, AND
FROM FLORIDA TO THE SPANISH FRONTIER;
IN
A SERIES OF LETTERS
TO
THE REV. JAMES FLINT, OF SALEM, MASSACHUSETTS.

BY TIMOTHY FLINT,
PRINCIPAL OF THE SEMINARY OF RAPIDE, LOUISIANA.

Forsan hæc olim meminisse juvabit.

BOSTON:
CUMMINGS, HILLIARD, AND COMPANY,—WASHINGTON STREET.
1826.

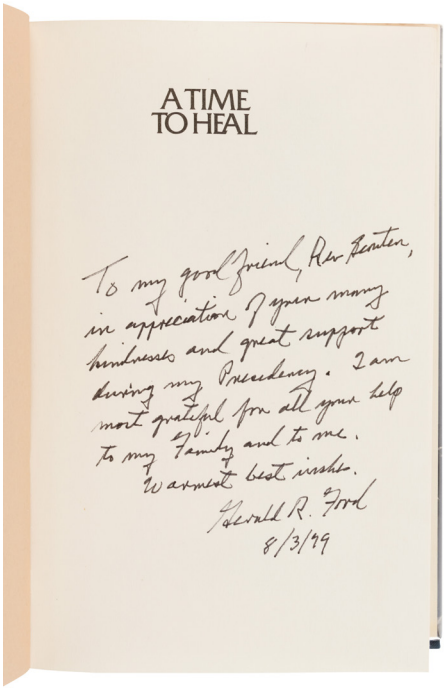
301
FLINT, Timothy (1780-1840). *Recollections of the Last Ten Years, Passed in Occasional Residences and Journeyings in the Valley of the Mississippi, from Pittsburg and the Missouri to the Gulf of Mexico, and from Florida to the Spanish Frontier*. Boston: Cummings, Hilliard, and Company, 1826.

Tall 8vo (248 x 140 mm). (Some spotting.) ORIGINAL DRAB BOARDS, printed paper label on spine, uncut; morocco-backed slipcase and chemise. *Provenance*: James H. Stark (bookplate).

FIRST EDITION of "one of the most significant travel accounts of the early 19th century in the Ohio and Mississippi Valleys...He proved to be a careful observer and a sympathetic critic of Western and Southern civilization" (Clark). Flint, a Harvard-educated clergyman, spent ten years as a missionary in the deep south. Buck 93; Clark II, 26; *DAB* VI, pp.274-275; Howes F-204; Sabin 24794.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600



A TIME
TO HEAL

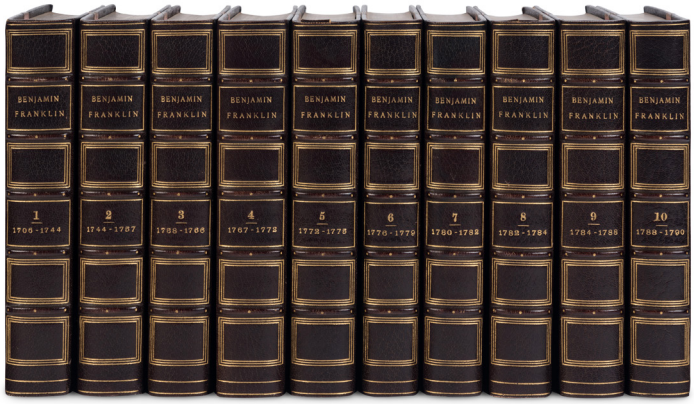
To my good friend, Rev. Scruton,
in appreciation of your many
kindnesses and great support
during my Presidency. I am
most grateful for all your help
to my family and to me.
Warmest best wishes.
Gerald R. Ford
8/3/79

302
FORD, Gerald R. (1913-2006). *A Time to Heal.* New York: Harper & Row, 1979.

8vo. Original cloth; original dust jacket. *Provenance*: Reverend Gordon Scruton (presentation inscription, see below).

FIRST EDITION. PRESENTATION COPY INSCRIBED BY GERALD FORD TO REVEREND GORDON SCRUTON: "To my good friend, Rev. Scruton, in appreciation of your many kindnesses and great support during my Presidency. I am most grateful for all your help to my family and to me." During Ford's presidency, Reverend Gordon Scruton served as an assistant rector at St. Paul's Church in Riverside, Rhode Island. Following Ford's defeat by Jimmy Carter in the 1976 presidential election he moved to Denver and set to work on his memoirs, which were published in early 1979.

$600 - 800

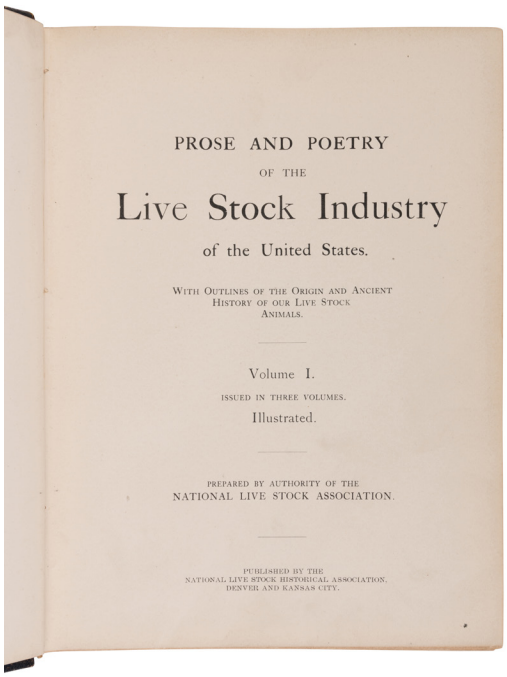


303
FRANKLIN, Benjamin (1706-1790). *The Complete Works*. John Bigelow, compiler and editor. New York and London: Knickerbocker Press for G.P. Putnam's Sons, 1887-1888.

10 volumes, 8vo. Frontispiece portraits of Franklin in vols. I and IV. Early 20th-century half plum levant morocco gilt, spines in 6 compartments with 5 raised bands, gilt-lettering in 2, top edges gilt, others uncut, stamp-signed by G.P. Putnam's Sons. *Provenance*: armorial bookplate on pastedowns.

LIMITED EDITION, number 351 of 600 copies of the "Letter-Press" edition.

$600 - 800



PROSE AND POETRY
OF THE
Live Stock Industry
of the United States.

WITH OUTLINES OF THE ORIGIN AND ANCIENT HISTORY OF OUR LIVE STOCK ANIMALS.

Volume I.
ISSUED IN THREE VOLUMES.
Illustrated.

PREPARED BY AUTHORITY OF THE
NATIONAL LIVE STOCK ASSOCIATION.

PUBLISHED BY THE
NATIONAL LIVE STOCK HISTORICAL ASSOCIATION,
DENVER AND KANSAS CITY.

304
FREEMAN, James W., editor. *Prose and Poetry of the Live Stock Industry of the United States.* Denver and Kansas City: National Live Stock Historical Association, 1905.

4to. (Some soiling throughout.) Original deluxe black morocco with blind-stamped devices of cattle, pigs, donkeys, and rams (short repair to front free endpaper, some rubbing and wear to spine ends). *Provenance*: Armorial bookplate.

"THE MOST DESIRED AND DESIRABLE BOOK ON THE CATTLE RANGE INDUSTRY."

FIRST EDITION. *Prose and Poetry of the Live Stock Industry* was projected to be the first in a three-volume set, however publishing costs for the first volume became so high that its production would bankrupt the printing company. The majority of copies printed were issued to members of the National Live Stock Historical Association with their names printed in gold on the front cover and a numbered certificate bound-in; this is one of few examples found to contain neither. According to Adams: "One of the most important and sought after books on the cattle industry... Contains material on the Johnson County and Lincoln County Wars, Billy the Kid" (*Six-Guns* 764). Adams *Herd* 844; Dobie p. 114; Graff 1412; Howes P-636; Reese, *Six Score* 41 ("A chance to acquire the first edition rarely comes up"); Streeter Sale IV:2391; Vandale 136.

$2,000 - 3,000

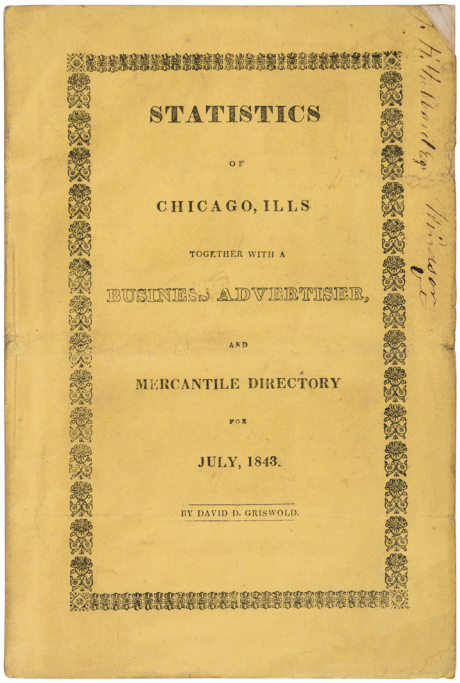
305
GREGG, Josiah (1806-1850). *Commerce of the Prairies: or the Journal of a Santa Fe Trader.* New York: Henry G. Langley, 1844.

2 volumes, 8vo (188 x 112 mm). 2 steel-engraved frontispieces, 2 engraved maps (one folding), 4 wood-engraved plates, 5 in-text illustrations (spotting throughout, toning). Original brown cloth gilt (rubbing, wear to spine ends, spotting to endpapers).

FIRST EDITION of Josiah Gregg's account of his life as a trader on the Santa Fe Trail prior to the start of the California Gold Rush with the accompanying map, the most accurate of the region produced to that time and considered to be a "cartographic landmark...an outstanding achievement" (Wheat). Gregg's work features commentary on climate, geography, botany, and biology, as well as the local Indigenous peoples and their cultures. His suggestions of where to find the source of the Red River inspired the Randolph B. Marcy expedition of 1852. Dobie p.76; Howes G401; Graff 1659; Rader 1684; Rittenhouse 255; Streeter sale 378; Wagner-Camp 108:1; Wheat, *Transmississippi* 482.

Selections from the Library of Dr. John Talbot Gernon

$2,000 - 3,000


STATISTICS
OF
CHICAGO, ILLS
TOGETHER WITH A
BUSINESS ADVERTISER,
AND
MERCANTILE DIRECTORY
FOR
JULY, 1843.
BY DAVID D. GRISWOLD.

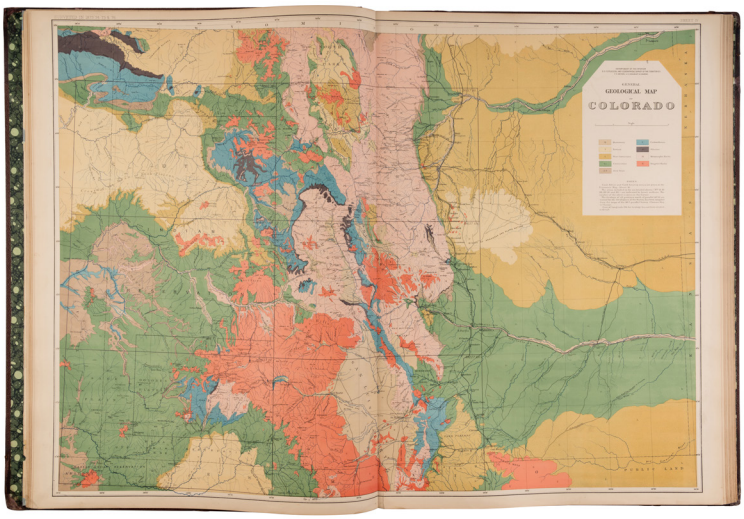
306
GRISWOLD, David D. *Statistics of Chicago, Ills. Together with a Bussiness Advertiser, and Mercantile Directory for July, 1843*. Chicago: Cleveland and Gregory, 1843.

8vo (219 x 146 mm). Original printed yellow wrappers with woodcut border (faint horizontal crease at center, small corner tear to upper cover, some light soiling); green morocco-backed slipcase and chemise. *Provenance*: Jonathan Hatch Hubbard (1768-1849), American lawyer and politician who served as a U.S. Representative from Vermont (ownership signature on upper cover).

FIRST EDITION, ONE OF PRESUMABLY 4 KNOWN COPIES OF THIS EXCEPTIONALLY EARLY CHICAGO IMPRINT. "At the time of the Paullin Sale this was thought to be the only copy in existence, but since then three other copies have been located" (Streeter). This work has only appeared twice at auction, the last being the Streeter Sale in 1967 and before that the Paullin Sale in 1929. We could not locate any copies institutionally. A very early Chicago imprint, produced by a city that had only recently been incorporated during the winter of 1836-1837, merely six years prior to this publication. Byrd 785; Streeter Sale III:1477.

Selections from the Library of Dr. John Talbot Gernon

$2,000 - 3,000



307
HAYDEN, Ferdinand Vandeveer (1829-1887). *United States Geological and Geographical Survey of the Territories...* Washington: Government Printing Office, 1871-1883.

12 volumes, 8vo; and atlas volumes, large folio. Numerous lithographs, wood-engraved plates, wood-engravings in the text, chromolithograph plates, large folding maps and plates (some offsetting, spotting throughout, minor tears). Original black cloth (rubbing, some soiling, minor losses at spine ends, some volumes rebacked).

FIRST EDITION of the complete set of the *United States Geological and Geographical Survey of the Territories Annual Reports* including the much sought-after atlas. *The United States Geological and Geographical Survey of the Territories* was established as an agency under the Department of the Interior on 2 March 1867 with its stated aim being to complete a geographical survey of the newly-admitted State of Nebraska, however, the survey's scope would eventually encompass all territories adjacent to the Rocky Mountains. In 1871 Dr. Ferdinand Vandeveer Hayden led the first surveying expedition into the Yellowstone region of western Wyoming; the resulting work, *Preliminary Report of the United States Geological Survey of Montana and Portions of Adjacent Territories; Being a Fifth Annual Report of Progress*, was instrumental both in Congress establishing Yellowstone as the first U.S. National Park and in encouraging westward expansion. Phillips *Atlases*, 1473 (atlas only); Schwartz and Ehrenberg, p. 307 (atlas only).

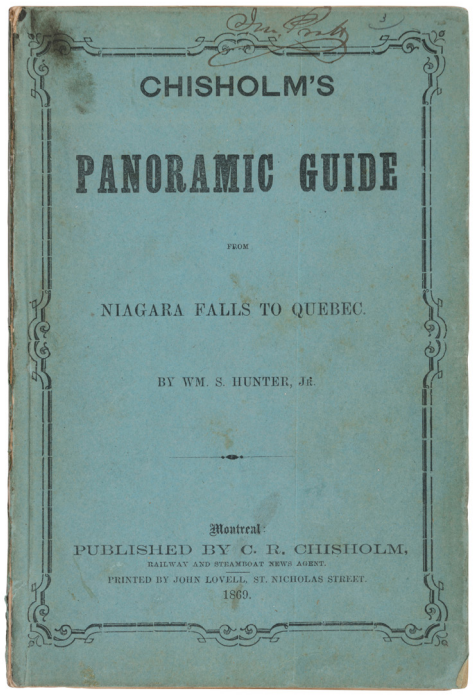
$2,000 - 3,000

308
HAYDEN, Ferdinand Vandeveer (1829-1887). *Geological and Geographical Atlas of Colorado and Portions of Adjacent Territory.* Washington D.C. and New York: Department of the Interior United States Geographical Survey; Julius Bien & Co., 1881.

Elephant folio. Title-page, list of sheets, 20 lithograph maps, charts and panoramic views. (Light dampstaining near margins, spotting to title-page.) Modern cloth.

Second edition, preceded by the 1877 edition. "This atlas is composed of two series of maps: the first, of four sheets, on a scale of twelve miles to one inch, each covering the whole State of Colorado; the second, of twelve sheets, (six topographical and six geological, of identical areas,) on a scale of four miles to one inch, each sheet embracing two and one-half degrees of Longitude and one and one-quarter degrees of Latitude, the whole presenting the results of the fieldwork of 1873, '74, '75 and '76, covering the entire state of Colorado and adjacent portions of Utah, Arizona and New Mexico" (Legend). Phillips *Atlases*, 1473 (1877 edition); Schwartz and Ehrenberg, *The Mapping of America*, p.307 (1877 edition).

$600 - 800



309
HUNTER, William S. *Chisholm's Panoramic Guide from Niagara Falls to Quebec*. Montreal: C. R. Chisholm, 1869.

12mo. 7pp. publisher's ads at front and 8pp. at end. Wood-engraved additional title, large folding panorama map engraved by John Andrew after Alfred R. Waud on 8 joined sheets (over 7 ft. long), numerous wood-engravings in text. ORIGINAL BLUE PRINTED WRAPPERS, publisher's ads on inside of covers (some splitting to front joint, light soiling and browning); morocco-backed slipcase and chemise. *Provenance*: Illegible contemporary ownership signature on upper cover; sold, 11 March 1965, Swann Galleries, lot 101.

Third edition, containing the monumental panorama map highlighting nearly 700 miles of gulf and river navigation stretching from Niagara Falls, through Lake Ontario, into the Saint Lawrence River, and out into the Gulf of St. Lawrence connecting the Atlantic Ocean to Quebec's St. Lawrence canal. RARE: this is the only copy of this work in original wrappers that we trace at auction. Sabin 33938.

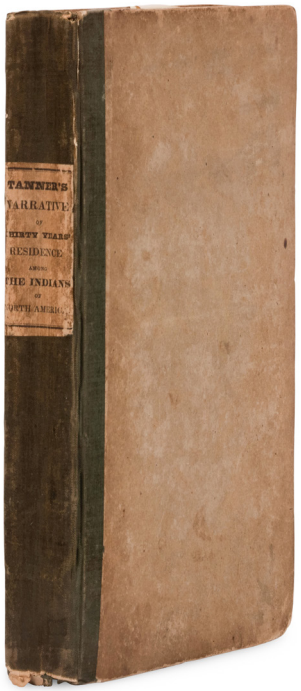
$300 - 400

310
IVES, Joseph Christmas, Lieutenant (1829-1868). *Report Upon the Colorado River of the West.* Washington: Government Printing Office, 1861.

4to. Frontispiece, 2 folding maps, 1 engraved profile, 14 engraved views, 7 hand-colored illustrations of Native Americans, 8 folding panoramic views (offsetting, very light spotting, lacking laid-in maps but supplied in facsimile). Modern buckram gilt (very light rubbing). *Provenance*: The Peter Kalm Library of Geology, Upsala College (bookplate).

FIRST EDITION of the Senate issue comprising Ives's first complete report of his 1857-1858 expedition to explore and test the navigability of the Colorado River. Accompanying Ives was artist Heinrich Balduin Möllhausen, whose drawings were among the first to depict the Grand Canyon. According to William Goetzmann, Ives's report is "the best by far of these individual reports...It is a long, carefully written journal, consciously literary but with a maximum amount of attention to scientific observation." Howes I92; Sabin 35308; Wagner-Camp 375; Wheat *Transmississippi* 4, pp. 98-101.

$400 - 600



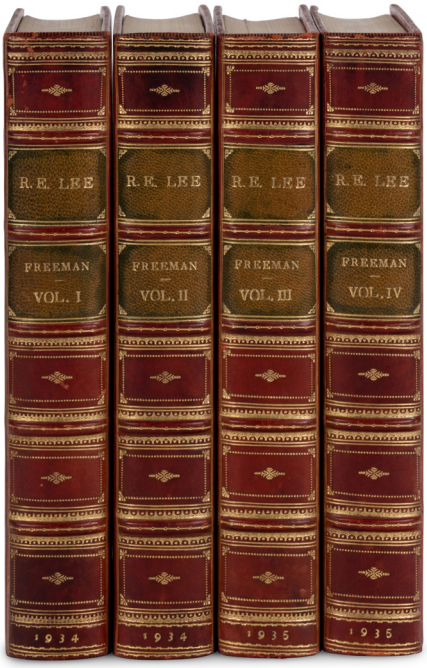
311
JAMES, Edwin (1797-1861). *A Narrative of the Captivity and Adventures of John Tanner During Thirty Years Residence Among the Indians.* New York: G & C & H. Carvill, 1830.

8vo (239 x 146 mm). (Spotting throughout.) ORIGINAL HOLLAND-BACKED BOARDS, printed paper label on spine, uncut (rubbing, some minor soiling); slipcase and chemise. *Provenance*: John W. Low (bookplate); John Talbot Gernon (morocco book label).

FIRST EDITION. At the age of nine John Tanner was kidnapped by two Odawa men and carried into the Northwest Territory following a series of land disputes with Tanner's father and other settlers in what is now northern Kentucky. Over the ensuing years Tanner would become fully integrated into Indigenous society. It was while working as an interpreter at a U.S. Army outpost on Mackinac Island that Tanner first met Edwin James, who transcribed Tanner's story. The narrative was a great success, as it captured the lives of Indigenous peoples in the Midwest during times of increased settler displacement and conflict. During a ferry ride from Detroit in July 1831 Tanner encountered French sociologist Alexis de Tocqueville, where he gifted him with a copy of his book. This meeting would greatly influence de Tocqueville's understanding of Indigenous societies in North America; a passage from Tanner's book was quoted in de Tocqueville's *Democracy in America.* Howes J42; Sabin 35684; Streeter 3701; Wagner-Camp 40:1.

Selections from the Library of Dr. John Talbot Gernon

$1,200 - 2,000

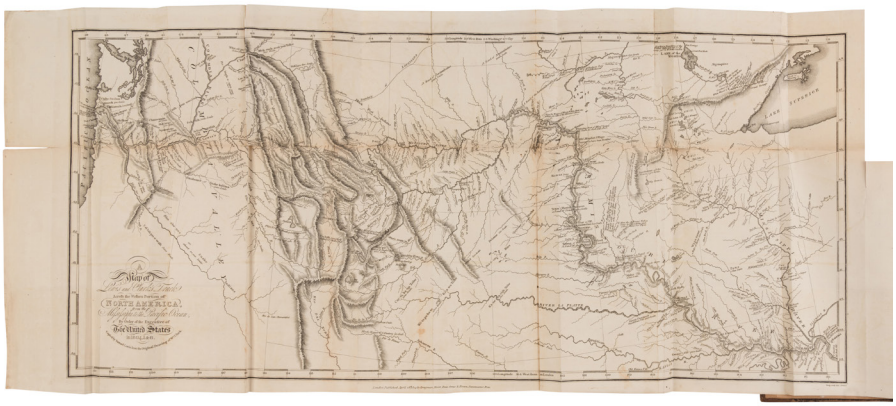


312
[LEE, Robert E.]. FREEMAN, Douglas Southall (1886-1953). *R.E. Lee: A Biography.* New York and London: Charles Scribner's Sons, 1934-1935.

4 volumes, 8vo. Contemporary full red morocco gilt by Sangorski & Sutcliffe for Marshall Field & Company, all edges gilt (very light rubbing).

FIRST EDITION, SIGNED BY THE AUTHOR. Following the critical and commercial success of *Lee's Dispatches,* Douglas Southall Freeman was approached by Charles Scribner's Sons to write an extensive biography of the Civil War general. The resulting work, which attracted criticism for focusing more on the strategies of military campaigns than on the social and political events surrounding the war itself, led to Freeman being labeled a "Lost Cause" historian. Nonetheless, the work was a great success and would go on to win the Pulitzer Prize.

$300 - 500

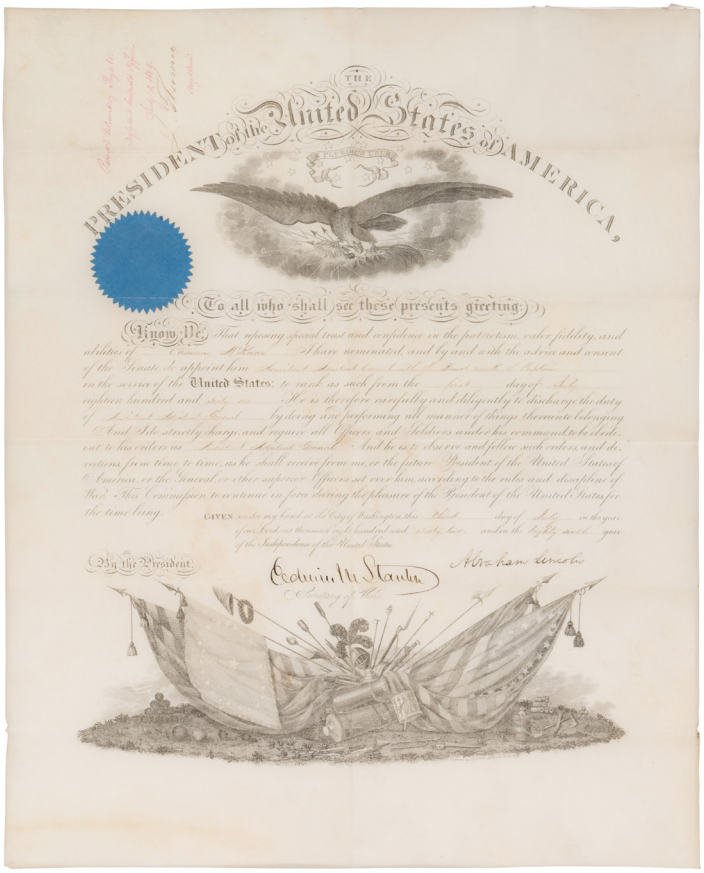


313
LEWIS, Meriwether (1774-1809) and William CLARK (1770-1838). *Travels to the Source of the Missouri River and across the American Continent...* London: A. Strahan for Longman, Hurst, Rees, Orme, and Brown, 1815.

3 volumes, 8vo (196 x 125 mm). Half-title in vol. III; engraved folding route map (a few neatly-repaired short marginal tears); 5 engraved maps. (Light spotting to titles, some browning and spotting to plates.) Contemporary polished calf (rebacked to style, covers detached but present). *Provenance*: Armorial bookplate on pastedowns.

FIRST ENGLISH OCTAVO EDITION, "edited by Thomas Rees. It is a reproduction in larger type and on better paper, of the Philadelphia edition of 1814, omitting the 'Observations on the Government of the Indians,' by Captain Lewis and the eight meteorological tables. Another edition was printed in Dublin with the same title with some additions" (Sabin 40830). Graff 24881; Howes L-317; Wagner-Camp 13:3.

$800 - 1,200



THE PRESIDENT of the United States of AMERICA,

To all who shall see these presents greeting:

Know Ye, That reposing special trust and confidence in the patriotism, valor, fidelity, and abilities of Chauncey McKeever, I have nominated, and by and with the advice and consent of the Senate do appoint him Assistant Adjutant General with the rank of Captain in the service of the United States: to rank as such from the Ninth day of July eighteen hundred and sixty one. He is therefore carefully and diligently to discharge the duty of Assistant Adjutant General by doing and performing all manner of things thereunto belonging. And We do strictly charge and require all Officers and Soldiers under his command to be obedient to his orders as Assistant Adjutant General. And he is to observe and follow such orders and directions from time to time, as he shall receive from me, or the future President of the United States of America, or the General or other superior Officers set over him, according to the rules and discipline of War. This Commission to continue in force during the pleasure of the President of the United States for the time being.

GIVEN under my hand at the City of Washington this Third day of July in the year of our Lord one thousand eight hundred and sixty one and the Eighty sixth year of the Independence of the United States.

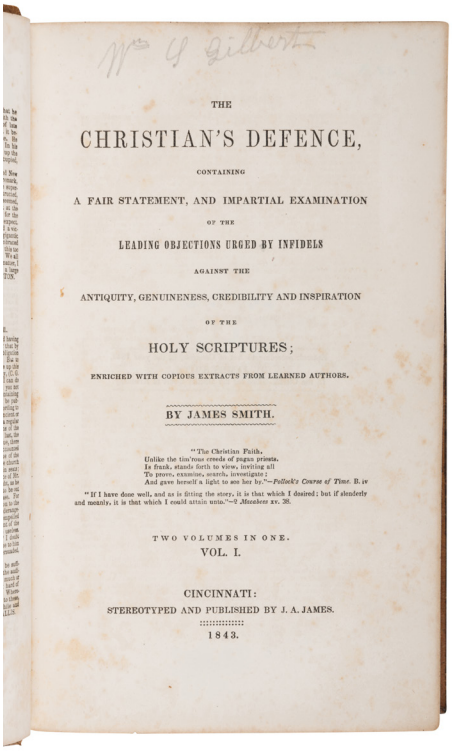
By the President: Edwin M. Stanton, Secretary of War. Abraham Lincoln

314
LINCOLN, Abraham (1809-1865). Partially engraved document signed ("Abraham Lincoln"), as President, City of Washington, 21 February 1862, countersigned by Edwin STANTON (1814-1869), as Secretary of War.

1 page, folio, 495 x 406 mm, on vellum, accomplished in manuscript, with paper seal, docketed upper margin by Adjutant General Lorenzo Thomas, old creases from folding, framed with portrait of Lincoln (not examined out of frame).

Military appointment promoting Chauncey McKeever as "Assistant Adjutant General" with the rank of Captain to Joseph Hooker's Division of the Third Army Corps. McKeever had previously served Major General John Fremont in the same capacity, during which time he "had his right arm disabled by a relapse of injuries received at Bull Run, causing...much fever and suffering" (Fremont, *The Story of the Guard: A Chronicle of the War*, p. 89).

$5,000 - 7,000



Wm Y Gilbert

THE

CHRISTIAN'S DEFENCE,

CONTAINING

A FAIR STATEMENT, AND IMPARTIAL EXAMINATION

OF THE

LEADING OBJECTIONS URGED BY INFIDELS

AGAINST THE

ANTIQUITY, GENUINENESS, CREDIBILITY AND INSPIRATION

OF THE

HOLY SCRIPTURES;

ENRICHED WITH COPIOUS EXTRACTS FROM LEARNED AUTHORS.

BY JAMES SMITH.

"The Christian Faith,
Unlike the tim'rous creeds of pagan priests,
In frank, stands forth to view, inviting all
To prove, examine, search, investigate;
And gave herself a light to see her by."—*Pollock's Course of Time. B. iv*

"If I have done well, and as is fitting the story, it is that which I desired; but if slenderly and meanly, it is that which I could attain unto."—*2 Maccabees xv. 38.*

TWO VOLUMES IN ONE.
VOL. I.

CINCINNATI:
STEREOTYPED AND PUBLISHED BY J. A. JAMES.
1843.

315
[LINCOLN, Abraham (1809-1865)]. SMITH, James (1798-1871). *The Christian's Defence, Containing a Fair Statement, and Impartial Examination of the Leading Objections Urged by Infidels Against the Antiquity, Genuineness, Credibility and Inspiration of the Holy Scriptures*. Cincinnati: J.A. James, 1843.

2 volumes in one, 8vo (222 x 133 mm). 6 plates including 2 folding. (Some browning to plates, spotting throughout.) Contemporary speckled calf, black morocco lettering-piece gilt (few surface scuffs to lower cover, light rubbing to extremities). *Provenance*: William Y. Gilbert (penciled signature on title-page); H.E. Barker, Lincolniana, Los Angeles, California (TNS tipped-in); Otto L. Schmidt (1963-1935), collector (posthumous bookplate); presented to The Gilpin Library of the Chicago Historical Society (bookplate, notations on dedication leaf).

FIRST EDITION. James Smith was minister of the First Presbyterian Church in Springfield, Illinois from 1849 to 1856, where the Lincolns occasionally attended church. Lincoln first heard Smith preach at age 16 when he spoke at a revival in Rockford, Indiana. Recognizing the author as someone from home, Abraham Lincoln reportedly began reading *The Christian's Defence* when he came across it while traveling. Known for his skepticism about organized religion, Lincoln reportedly engaged deeply with Smith's book. Smith wrote *The Christian's Defence* as an apologetic work, arguing for the rationality and truth of Christianity in the face of skepticism and criticism. His blend of logical reasoning with a defense of Christian doctrine seemed to resonate with Lincoln's intellectual curiosity and his desire to reconcile reason with faith. As a result, Lincoln moved toward a more profound understanding and appreciation of Christian principles, even though he never fully aligned with a particular denomination. In William E. Barton's "The Soul of Abraham Lincoln" (p.164), the author quotes a passage in a letter from Lincoln to his brother-in-law, Ninian W. Edward, as having read "a work of Dr. Smith on the evidence of Christianity, and have heard him preach and converse on the subject, and am now convinced of the truth of Christian religion."

Smith's influence on Lincoln extended beyond the realm of personal belief to his public and political life. Some historians suggest that Lincoln's later speeches, such as the *Second Inaugural Address*, reflect a deeper theological introspection that may have been shaped by the arguments and perspectives found in Smith's work. RARE: We trace only one other copy of the present work at auction in the last century (sold Swann Galleries, January 1975).

$400 - 600

316
LONG, John (fl. 1768-1791). *Voyages and Travels of an Indian Interpreter and Trader, Describing the Manners and Customs of the North American Indians; with an Account of the Posts Situated on the River Saint Laurence, Lake Ontario, &c. To Which is Added, a Vocabulary of the Chippeway Language. Names of Furs and Skins, in English and French. A List of Words in the Iroquois, Mohegan, Shawanee, and Esquimeaux Tongues, and a Table, Shewing the Analogy between the Algonkin and Chippeway Languages*. London: Printed for the Author, and sold by Robson et al, 1791.

4to (267 x 210 mm). Folding engraved map "Sketch of the Western Countries of Canada" bound after the errata leaf. (Some offsetting to map, title-page with some marginal browning and with a small erasure.) Modern half morocco, contemporary marbled boards. *Provenance*: armorial bookplate on endpapers.

"THE MOST VALUABLE RECORD OF INDIAN LIFE AND THE FUR TRADE OF THE PERIOD" (Vail).

FIRST EDITION. Long was employed by the Hudson's Bay Company for nineteen years beginning in 1768. During his tenure, he traveled extensively among the Indigenous peoples of Canada, acquiring a comprehensive and intimate understanding of their character, customs, and domestic life. "His is a graphic record of Indian life and customs and of conditions in the fur trade during the furious competition of the Montreal traders among themselves and with the Hudson's Bay Co." (Staton & Tremaine/TPL 597). The map is of the entire Great Lakes region, north to James Bay, dated 1791. Ayer, *Indian Linguistics* 28, Chippewa 128 and 150; Field 946; Graff 2527; Howes L-443; Sabin 41878; Staton & Tremaine/TPL 597; Streeter Sale VI:3651; Vail 878; Waterston, p.18.

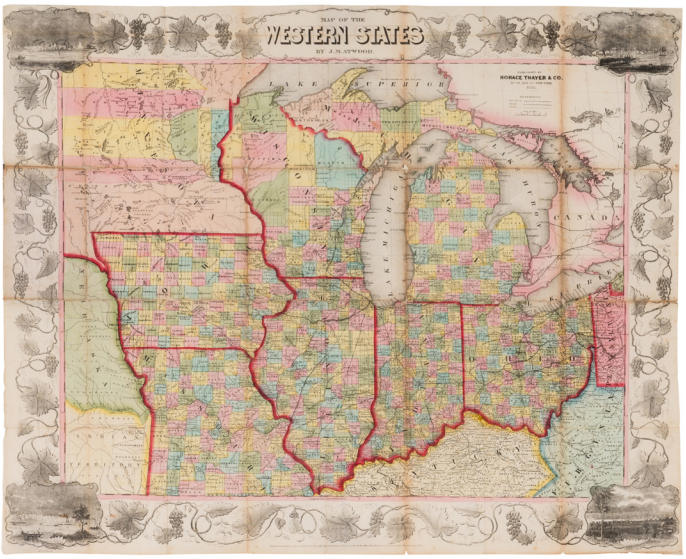
$1,000 - 1,500

317
[MAPS & VIEWS]. ATWOOD, J.M. *Ensign, Bridgman & Fanning's Travellers' Guide through the Western States* [cover title]; or, *Ensign, Bridgman & Fanning's Traveller's Guide Through the States of Ohio, Michigan, Indiana, Illinois, Missouri, Iowa, and Wisconsin*. New York: Horace Thayer & Co., 1853.

Engraved folding map with hand-coloring, 559 x 673 mm. Framed. (Detached from the folding wallet, but present and displayed in frame, some toning along folds).

Early edition of this pocket map that depicts various railroads, canals, and stage and steamboat routes through the midwestern states. Along the foliate border, four vignettes are shown at each corner showing early views of Chicago, Detroit, St. Louis, and Cincinnati. Howes E-165 (1849 edition).

$300 - 400



318
[MAPS & VIEWS]. BOWEN, Emanuel (1694-1767). *A new & accurate map of Louisiana, with part of Florida and Canada, and the adjacent countries.* 1747.

Engraved map with hand-coloring, visible area 356 x 432 mm. Framed (unexamined out of frame).

A beautifully detailed map drawn shortly before the outbreak of the French and Indian War. The map extends west to the Rio Grande and features oversized Great Lakes, with Texas labeled "Country of the Cenis", and "Louisiana" placed over the entire southern Mississippi River Valley. Four fictive islands appear in Lake Superior that were intended to honor Charlevoix's personal patron, the Count of Maurepas, Jean-Frederic Phelypeaux. Charlevoix described the islands as being rich in minerals leading numerous explorers to search for them in vain. Bellin was the first to introduce them in his 1744 map of the region and were subsequently copied by most cartographers thereafter including in John Mitchell's seminal 1755 wall map of North America. Wiese, *Charting Louisiana* 25.

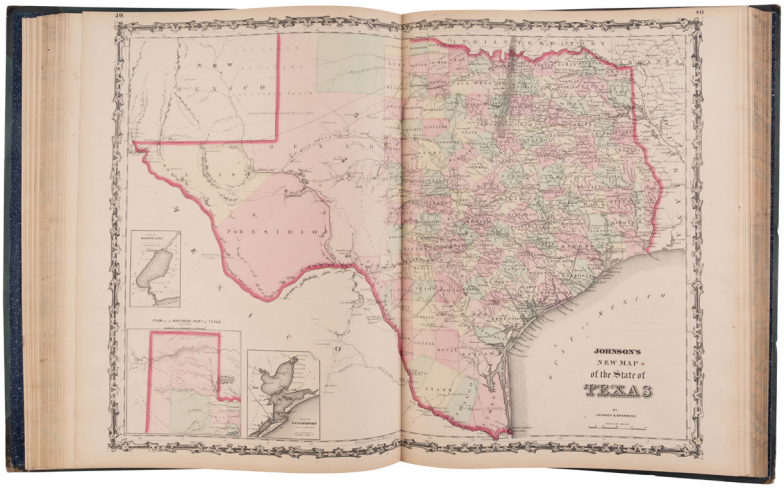
$400 - 600

319
[MAPS & VIEWS]. BURR, David (1803-1876). *Atlas of New York*. New York: Principal Booksellers, 1838.

12mo (197 x 127 mm). 1 large hand-colored engraved folding map by David H. Burr and published by J.H. Colton & Co., 70 black and white maps in text. (Some spotting throughout, toning, offsetting.) Original gilt-lettered cloth (sunning to spine, rubbing, dampstaining).

Early edition of the first atlas of New York with the often-lacking hand-colored folding map of New York state. David H. Burr began his career as a surveyor for Simeon De Witt, Geographer and Surveyor General for the Continental Army during the American Revolution and later Surveyor General for the State of New York. Burr would then serve as the official topographer of the United States Postal Service from 1832-1838 and later as Surveyor General for the Utah Territory. Nestler, *Bibliography of New York State Communities*, p. 107; Phillips, *Atlases*, 2207; Howes, B-1017.

$800 - 1,200



320
[MAPS & VIEWS]. COLTON, J.H. and A.J. JOHNSON. *Johnson's New Illustrated Family Atlas, with Descriptions, Geographical, Statistical, and Historical*. New York: Johnson and Browning, 1861.

Folio. 56 hand-colored maps (30 are double-page including the Hemispheres), plus insets; 2 hand-colored plates showing the Mountains and Rivers of the world (double-page) and a time-table diagram; 6 hand-colored charts (on 3 pages); several wood-engraved vignettes (including six global diagrams hand-colored); plus an additional pictorial steel-engraved title page. Original half morocco, upper cover gilt-stamped and lettered, spine gilt, marbled edges (spine rubbed with some tears in second compartment, splitting to front joint, wear to fore-corners).

FIRST EDITION, containing the double-page map of the Southwestern United States, showing California with Nevada merging over to the Sierra Nevada mountains, Arizona shown south of a much larger New Mexico territory, along with Utah and Colorado present. Includes the extra unnumbered single-page map of Georgetown ("Johnson's Georgetown and the City of Washington"), Phillips *Atlases* 837 (1862 edition).

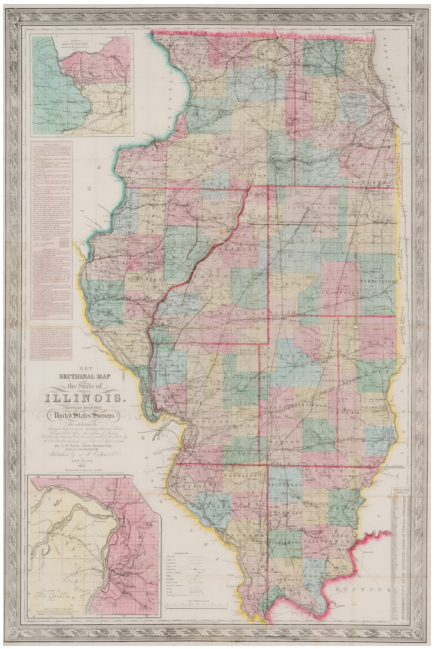
Property from the Estate of Peter Fortsas

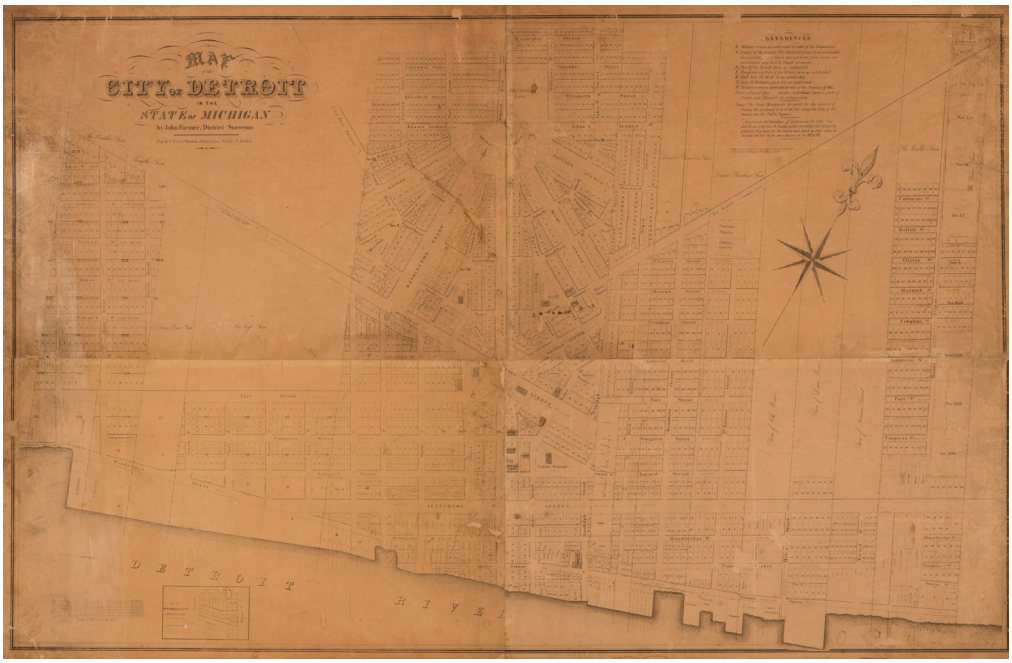
$600 - 800

321
[MAPS & VIEWS]. COLTON, Joseph Hutchins (1800-1893). *New Sectional Map of the State of Illinois...Prepared by J.M. Peck, John Messinger, and A.J. Mathewson*. New York: J.H. Colton and Co., 1857.

Engraved folding pocket map with hand-coloring by S. Styles, visible area 1041 x 699 mm. Framed (unexamined out of frame). Large insets of "Galena, the Lead Region, and Part of Wisconsin and Iowa," and of the vicinity of Alton and St. Louis. (Lacking folding wallet). Philips, p.329.

$400 - 600





322
[MAPS & VIEWS]. FARMER, John (1798-1859), surveyor. *Map of the City of Detroit in the State of Michigan*. Detroit: C.B. & J.R. Graham Lithographers, 1835.

Uncolored lithographed cadastral map of Detroit on four joined sheets, laid on old linen as issued. Framed, visible area 737 x 1130 mm (not examined out of frame). Inset plat map of W.B. Welles & Co. subdivision. (Some soiling at outer left margin, light wear along seams).

ONE OF ONLY 8 KNOWN COPIES EXTANT BY MICHIGAN'S MOST SUCCESSFUL SURVEYOR AND MAP-MAKER OF THE NINETEENTH CENTURY.

Born in 1798, Farmer moved to Detroit in the 1820s and began his career in surveying and map-making, contributing significantly to the early development and understanding of Michigan's geography. His most famous work, the "Farmer's Map of the State of Michigan," published in 1835, was among the first to provide a comprehensive and reliable depiction of the state's terrain, settlements, and natural features. His highly detailed maps were widely used by settlers, government officials, and businesses, playing a crucial role in the state's development and influencing the promotion of emigrants to the region during that time.

In 1805, Detroit was designated as the capital of the newly created Michigan Territory. On June 11 of the same year, a devastating fire ravaged Detroit, leaving only a few buildings standing. Chief Justice Augustus B. Woodward proposed a new layout for the growing city, inspired by the "spoke-and-wheel" design of Washington, D.C., featuring a honeycomb pattern of streets and wide boulevards. Although Woodward's plan was only partially implemented due to its unpopularity among residents eager to rebuild quickly, elements of his design (as seen here) are still evident in the city's triangular and half-circle public spaces and in diagonal main streets like Woodward Avenue, named in his honor.

RARE: We do not trace any examples of this map at auction in the past century. Karpinski 638; Koerner 53.

$3,000 - 5,000

323
[MAPS & VIEWS]. *Panoramic View of Milwaukee Wis. Taken from City Hall Tower*. Milwaukee: Gugler Lithographic Co., 1898.

Lithographed panoramic view with hand-coloring, visible area 406 x 1245 mm. Framed (unexamined out of frame). With captions in lower margin identifying important landmarks such as the Pabst Brewing Company, Jos. Schlitz Brewing Company, Val Blatz Brewing Company, City Water Works, Milwaukee County Court House, the Masonic Temple, Hotel Pfister, the Gas Works, Plankinton House, Bijou Theater, Germania, the Public Library, and the Exposition Building. This is one of only two known city views produced by the Gugler Lithographic Co., specialists in printing labels and advertising matter. Reps 4393.

$2,000 - 3,000

324
[MAPS & VIEWS]. SHAW, William, photographer. *The Great Conflagration of Chicago. October 8th and 9th, 1871*. Chicago, 1871.

6 1/2 x 34 1/4 in. four albumen photographic prints conjoined and mounted on 14 1/2 x 38 in. heavy cardstock, printing information in red and black mounted below the photos on separate stock, bearing titles, key, and photographer credit.

On 8 October 1871, the city of Chicago became engulfed in flames that raged for two days, leaving a path of destruction that ravaged over 17,000 structures and the displacement of an estimated 100,000 residents, becoming one of the greatest tragedies in American history. Despite the widespread devastation, the city of Chicago quickly embarked on a remarkable rebuilding effort, using the opportunity to modernize and develop into a major economic and cultural hub in the years that followed. The panoramic photograph shows the view of the north side of downtown on the fifth day after the fire which was taken from the top of the tower of the Water Works, showing 44 landmarks which are listed in the key. Shaw's office was located on 22nd St. between 1871-1873. RARE: We were unable to locate any examples at auction. The only other example we could trace is at the Library of Congress.

$600 - 800

325
MATHEWS, Alfred Edward (1831-1874). *Pencil Sketches of Montana*. New York: By the author, 1868.

Folio. 31 lithographed plates (4 folding, plate 24 bound in as frontispiece); also with an extra copy of plate VII laid-in. (Very light spotting.) Original blue cloth stamped in blind and in gilt (extremities rubbed, upper cover worn); cloth slipcase and chemise.

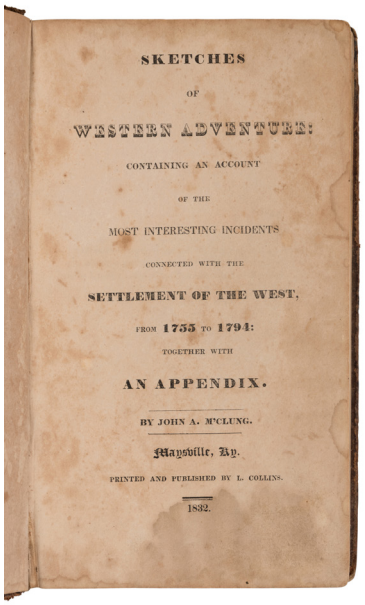
FIRST EDITION OF "ONE OF THE MOST SOUGHT AFTER ITEMS OF WESTERN AMERICANA" (Taft).

Mathews has been described as "the most important, from a pictorial standpoint, of the artists who made the Western journey after the close of the Civil War" (Taft). Although he was born in England, he spent most of his life in the United States, as a youth in Ohio, and after the war in Colorado. His Pencil Sketches of Montana established his as one of the fore-most artists of the Rocky Mountain region, and its success prompted him to spend the fall of 1867 in Montana sketching the scenes for his second book of lithographs.

His work was particularly noted for its authenticity and attention to detail, attributes that Mathews contended could be obtained only by the artist, and not by the photographer who instruments tended to distort and/or magnify the subject at hand. Both the Colorado and Montana book have been acclaimed as important historical documents, depicting, as they do, an area of the expanding frontier as it appeared over a century ago. Graff 2710; Howes M-414; Smith 6603 (1888 edition); Streeter 2230; Taft, *Artists and Illustrators of the Old West*, 1850-1900, pp.72-85. RARE: We trace only 3 copies of this work at auction in the last 40 years.

Selections from the Library of Dr. John Talbot Gernon

$6,000 - 8,000


SKETCHES
OF
WESTERN ADVENTURE:
CONTAINING AN ACCOUNT
OF THE
MOST INTERESTING INCIDENTS
CONNECTED WITH THE
SETTLEMENT OF THE WEST,
FROM 1755 TO 1794:
TOGETHER WITH
AN APPENDIX.
BY JOHN A. M'CLUNG.
Maysville, Ky.
PRINTED AND PUBLISHED BY L. COLLINS.
1832.

326
McCLUNG, John A. *Sketches of Western Adventure: Containing an Account of the Most Interesting Incidents Connected with the Settlement of the West from 1755 to 1794: Together with an Appendix*. Maysville, Kentucky: L. Collins, 1832.

8vo (178 x 102 mm). (Browning throughout.) Contemporary sheep, smooth spine tooled and lettered in gilt (evidence of bookplate removal on pastedown, light rubbing to extremities). *Provenance*: early penciled notes on endpapers.

FIRST EDITION OF THE RARE MAYSVILLE IMPRINT. A miscellany of tales of the opening of Kentucky, which detail "the escapades of various frontier heroes, including Daniel Boone, William Crawford, and Francis Downing" (Siebert Sale). One of the primary sources of the Daniel Boone tale, the work went through multiple later editions. Thomson calls it "the most complete collection of captivities and adventures ever published in one volume." Ayer 189; Howes M-46; Sabin 43052; Siebert Sale 985; Streeter Sale III:1666; Thomson 745; Vaughan 191. RARE: According to online records, only 3 copies of the Maysville imprint of this work have appeared at auction since the Streeter sale.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600

327
McKENNEY, Thomas L. (1785-1859) and James HALL (1793-1868). *History of the Indian Tribes of North America*. Philadelphia: [Edward C. Biddle, 1836]; Frederick W. Greenough, 1838; Daniel Rice and James G. Clark, 1844.

20 parts in 3 volumes, large folio (560 x 400 mm). 120 hand-colored lithographed plates, map sheet; 17pp. lithographed subscriber's list at end of vol. III. (Spotting and toning, mostly marginal, some offsetting to plates from text, small dampstain at foot of vol. II title-page.) Contemporary half morocco (rebacked with original gilt spine laid down, vol. I fore-corners repaired, others rubbed); original printed wrappers for all 20 parts numbered 1-19 and part 20 noting "Agents For The Indian Biography", each individually sealed in protective mylar.

FIRST EDITION BOUND FROM THE ORIGINAL PARTS OF "THE GRANDEST COLOR PLATE BOOK ISSUED IN THE UNITED STATES UP TO THE TIME OF ITS PUBLICATION" (*Stamped with a National Character*). Second printing of Part 1 with the explanation (pp.[3]-4) of the "War Dance of the Sauks and Foxes" authored anonymously. "This text was first published in Part 8 and was to replace the erroneous Atwater text which appeared in the first printing of Part 1" (BAL). The present copy has the following BAL states: Titles: vol. I state A; vol. II state B; vol. III state A. Plates: "War Dance of the Sauks and Foxes" state A; "Red Jacket" state C. "Its long and checkered publication history spanned twelve years and involved multiple lithographers (mainly Peter S. Duval and James T. Bowen) and publishers, but the final product is one of the most distinctive and important books in Americana. Almost all the plates are portraits of individual Native Americans, the majority painted from life by Charles Bird King (who also reworked the less skillful portraits of James Otto Lewis)" (Reese). BAL 6934; Bennett, p.79; Reese, *Best of the West* 68; Bobins 58; Howes M-129; *Reese, Stamped with a National Character* 24.

$30,000 - 50,000

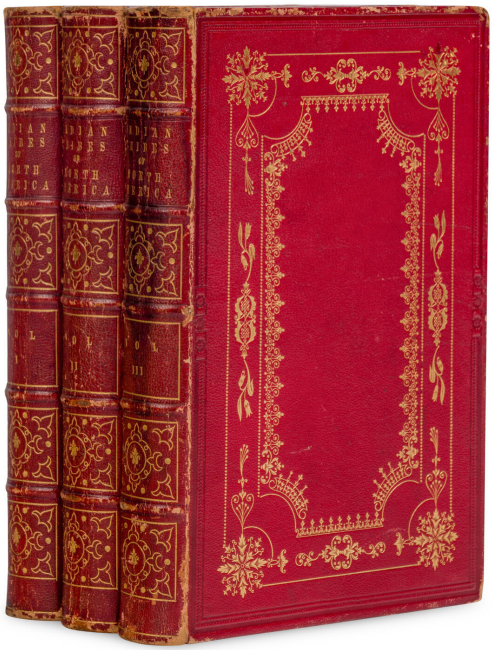
328
MCKENNEY, Thomas Loraine (1785-1859) and James Hall (1793-1868). *History of the Indian Tribes of North America*. Philadelphia: J.T. Bowen, 1848-1850.

3 volumes, royal 8vo. 120 hand-colored lithographed plates heightened in gum arabic; hand-colored lithographed dedication leaf. (Small closed tear at gutter margin of frontispiece in vol.3.) Publisher's original deluxe gilt-decorated red morocco, spines in 6 compartments with 5 raised bands, gilt-lettered in 2, others gilt, all edges gilt (some rubbing to extremities, spines a bit darkened).

FIRST OCTAVO EDITION. As Superintendent of Indian Affairs, McKenney commissioned Charles Bird King to produce portraits of Native American leaders. The folio edition was published 1836-1844 with the following octavo edition containing an additional plate of Red Bird (vol. II, frontispiece) and expanded biographies, along with the renowned portraits of Pocahontas and Black Hawk. Howes M-129.

Property from a Private Southwestern Collection

$6,000 - 8,000



329
MICHAUX, François-André (1770-1855), and Thomas NUTTALL (1786-1859). *The North American Sylva, or A Description of the Forest Trees of the United States, Canada, and Nova Scotia*. Philadelphia: William Rutter, 1871.

5 volumes, 8vo (267 x 171 mm). Steel-engraved frontispiece portrait of Michaux by H.B. Hall after Rembrandt Peale, 277 hand-colored engraved [Michaux] and lithographed [Nuttall] plates after Bessa, Redoute, and others. Original(?) half morocco, marbled boards, spines in 6 compartments with 5 raised bands, gilt-lettering in 2, others with single vine leaf, all edges gilt (extremities rubbed). *Provenance*: Frederic R. Kilner (bookplates).

Later edition, of THE MOST IMPORTANT WORK ON AMERICAN TREES. "Few American color plate books had such lasting popularity as this classic work on American trees, or as tangled a publication history... In 1856 a fire destroyed the premises of the publisher of the joint edition. The Michaux plates were saved, but the Nuttall stones were evidently lost, and the later joint editions used new stones" (Reese, *Stamped with a National Character: Nineteenth Century American Color Plate Books* 21). Bennett, p.76; *Great Flower Books* 21; Nissen *BBI* 1361, 1458; Sabin 48695, 56351 ("Of the two works united, it is no exaggeration to remark that it is the most complete work of its kind and is a production of unrivaled interest and beauty").

Property from the Estate of Peter Fortsas

$800 - 1,200

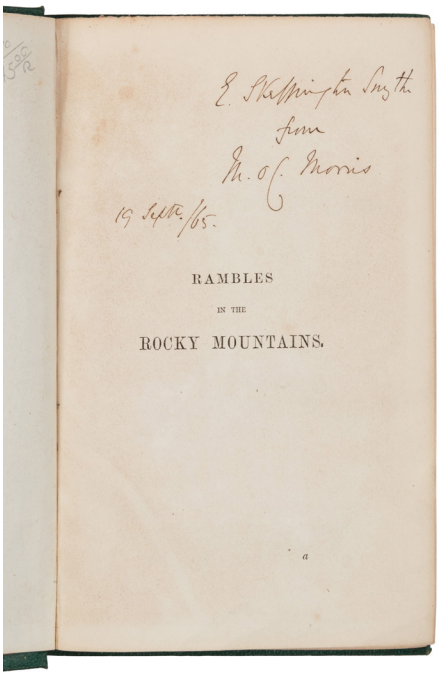
330
MOLLHAUSEN, Heinrich Balduin (1825-1905). *Diary of a Journey from the Mississippi to the Coasts of the Pacific.* London: Longman, Brown, Green, Longmans, and Roberts, 1858.

2 volumes, 8vo (216 x 133 mm). Folding map with expedition route marked in red, 11 hand-colored chromolithographs, 9 woodcuts (some very light intermittent spotting, light offsetting.) Later full tan morocco gilt (rubbing, sunning to spines).

FIRST EDITION in English, the most extensively illustrated of all editions. Mollhausen wrote this work while traveling with the Whipple Expedition. This expedition, led by Lieutenant Amiel Weeks Whipple, was tasked by the War Department to survey potential transcontinental railroad routes across the United States, traveling from Fort Smith, Arkansas to Los Angeles along the 35th parallel north. The information gathered by the Whipple Expedition was later used in a 12-volume report now collectively known as the Pacific Railroad Surveys. Howes calls Mollhausen's book "the best account" of the Whipple Expedition's work. Cowan p. 435; Farquhar, *Colorado River* 19a; Graff 2849; Howes M-713; Rader 2418; Sabin 49915; Streeter S3134; Wagner-Camp IV:305; Wheat, *Transmississippi* 956.

Selections from the Library of Dr. John Talbot Gernon

$800 - 1,200



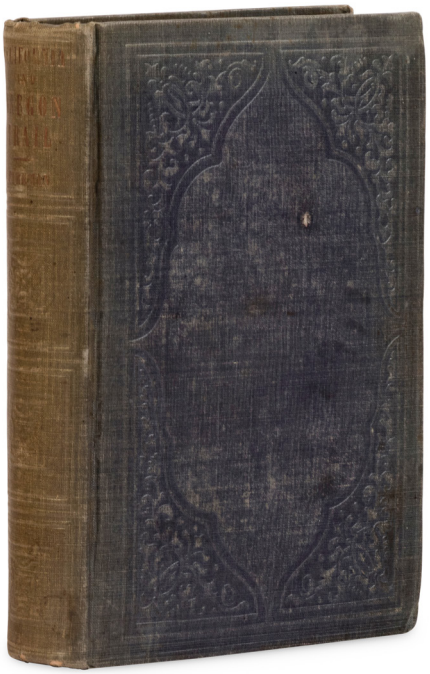
331
MORRIS, Maurice O'Connor (1827-1900). *Rambles in the Rocky Mountains: with a Visit to the Gold Fields of Colorado*. London: Smith, Elder and Co., 1864.

8vo. Half-title. Original green pebbled cloth, gilt-lettered spine, uncut (slight lean to spine, a tiny spot of rubbing to fore-corners). Provenance: illegible recipient (presentation inscription from the author dated 19 September 1865).

FIRST EDITION. INSCRIBED BY O'CONNOR on the half-title. "Morris's entertaining journal takes the reader from St. Louis to the Colorado Rockies in the summer of 1863. He had intended to travel by steamer up the Missouri to Fort Benton and the Montana gold fields. The boat broke down at St. Joseph, however, and the author changed his destination to Denver, where he spent several months before returning to the Atlantic states" (Wagner-Camp-Becker 404). Graff 2899; Howes M-831; Sabin 50853.

Selections from the Library of Dr. John Talbot Gernon

$300 - 400



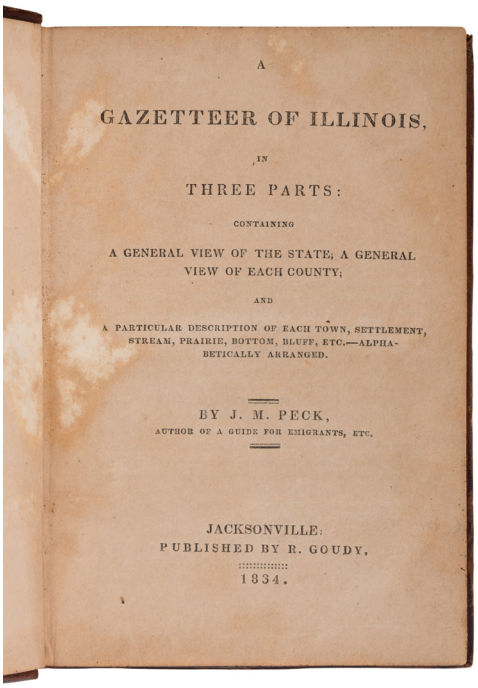
332
PARKMAN, Francis (1823-1893). *The California and Oregon Trail: being Sketches of Prairie and Rocky Mountain Life*. New York: George P. Putnam, 1849.

8vo. Tinted frontispiece and additional pictorial title after Darley by Childa; 8pp. publisher's ads at end. Original blind-stamped grey-blue cloth, gilt-lettered spine (extremities sunned). *Provenance*: Samuel E. Raynor (book label and shelf label).

FIRST EDITION OF THE AUTHOR'S FIRST BOOK; A LANDMARK IN WESTERN LITERATURE. This is the second printing with no advertisements on pp.1-2, terminal catalogue paged 1-6, 8, and with battered type on the left and right side of pp.[436] and 437, respectively. "Parkman's work may be the most familiar piece of western travel writing to modern readers, describing his experiences on the Oregon Trail and in Wyoming and Colorado in 1846. The exciting adventures of the young Boston Brahim loose on the plains makes excellent reading, especially his account of life with the Sioux in the Black Hills" (Reese). BAL 15446; *Best of the West* 109; Cowan p. 474; Grolier *American* 58; Howes P-97 ("b"); Sabin 58801; Streeter sale 1815; Wagner-Camp 170:1b. A VERY BRIGHT COPY IN THE ORIGINAL CLOTH.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600



333
PECK, John Mason (1789-1858). *A Gazetteer of Illinois, in Three Parts*. Jacksonville: R. Goudy, 1834.

12mo (152 x 100 mm). (Some discoloration to title-page near gutter margin.) Contemporary mottled sheep, smooth spine gilt, olive morocco lettering piece gilt (a few minor spots of rubbing near corners). *Provenance*: C. Goudy (early ownership signature, possibly related to the printer).

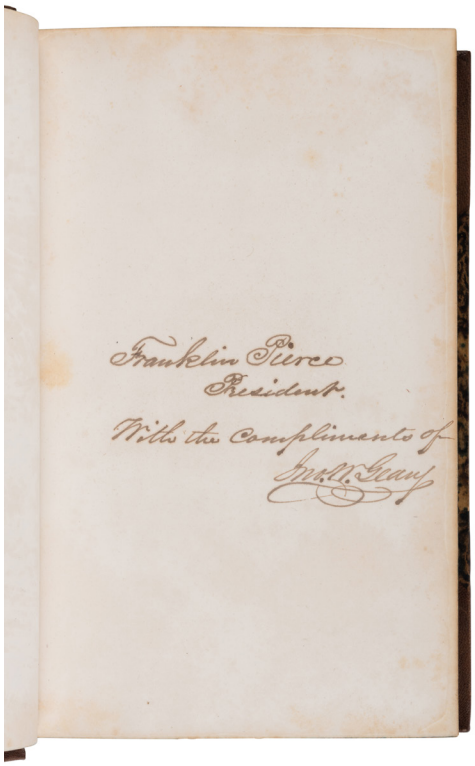
FIRST EDITION. Graff notes that "Peck was well-equipped to compile a gazetteer of Illinois, for he had traveled over most of the state. His descriptions and observations are almost entirely drawn from personal experience." Graff 3232; Howes P170; Sabin 59489.

[*With*:] *Reversed Directory of the Elite of Chicago...1883-84*. Chicago: The Elite Publishing Co., 1884. 12mo. Original gilt-stamped and lettered brown cloth. FIRST EDITION.

Selections from the Library of Dr. John Talbot Gernon

$300 - 400

334
[PIERCE, Franklin (1804-1869), his copy]. SOULE, Frank, John H. GIHON, and James NISBET. *The Annals of San Francisco; Containing a Summary of the History of the First Discovery, Settlement, Progress, and Present Condition of California, and a Complete History of all the Important Events Connected with Its Great City*. New York: D. Appleton & Company, 1855.



8vo (229 x 140 mm). 6 steel-engraved plates including frontispiece, 2 maps (one folding), numerous wood-engravings in the text. (Spotting to plates, some offsetting to title-page.) Later half morocco, spine in 6 compartments with 5 raised bands, gilt-lettering in the second, marbled edges. *Provenance*: Frank C. Deering (1866-1939), noted Americana book collector (morocco book label); John Talbot Gernon (morocco book label).

THE FRANK C. DEERING COPY OF THE FIRST EDITION.

PRESENTATION COPY INSCRIBED BY THE FIRST MAYOR OF SAN FRANCISCO TO THE 14TH PRESIDENT OF THE UNITED STATES: "Franklin Pierce, President. With the Compliments of Jno. Geary."

John Geary (1819-1873), an American politician, lawyer and Union general, climbed the ranks to colonel during the Mexican-American War. Moving West, Geary was appointed postmaster of San Francisco by President James K. Polk on 22 January 1849, and on 8 January 1850, he was elected the city's alcalde before California became a state, and then the first mayor of the city. On 31 July 1856, Geary accepted President Franklin Pierce's appointment as governor of the Kansas Territory, after having turned down his previous appointment for governor of the Utah Territory in 1852. Pierce asked Geary to restore order and end the violent conflicts known as "Bleeding Kansas," which arose from the issue of whether Kansas would enter the Union as a free or slave state. Pierce and his administration supported the Kansas-Nebraska Act of 1854, which allowed the settlers in those territories to decide the issue of slavery by popular sovereignty. This act led to violent clashes between pro-slavery and anti-slavery factions, including Geary who opposed slavery. Geary distrusted the pro-slavery factions and, in letters to President Pierce, placed the blame on them for the turmoil in the territory. Geary, along with the Free-Staters, proposed a plan for Kansas to enter the Union under the Topeka Constitution as a free state, with him serving as governor of a Democratic administration. However, this plan failed to gain sufficient support in Congress. Unable to fully stop the violence of the pro-slavery forces and fearing for his safety, Geary submitted his resignation to incoming President James Buchanan. Geary would go on to serve in the American Civil War as Brigadier General of a brigade in Major General Nathaniel Bank's corps which fought Stonewall Jackson in the Shenandoah Valley. After the War, Geary served two terms as the Republican governor of Pennsylvania (1867-1873).

The Annals of San Francisco is a "necessary reference book of San Francisco to the middle fifties, compiled mainly from newspapers and information received from pioneer citizens..." (Zamorano). Also, the work "not only gives an outstanding narrative history of San Francisco, but also supplies much information on mining and its impact on this instant city" (Kurutz). Cowan p.601; Graff 3901; Howes S769; Kurutz 594; Sabin 87268; *Zamorano Eighty* 70. A SUPERB ASSOCIATION COPY.

Selections from the Library of Dr. John Talbot Gernon

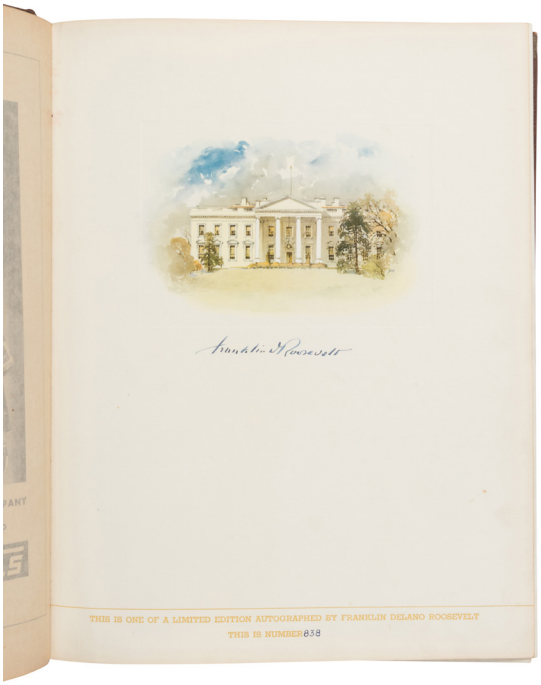
$800 - 1,200

335
POWELL, John Wesley (1834-1902). *Exploration of the Colorado River of the West and Its Tributaries...* Washington: Government Printing Office, 1875.

4to. Frontispiece, numerous illustrations, 2 folding maps in rear pocket (tape repairs to edges of one map). Original cloth (some rubbing and soiling, spine slightly sunned). *Provenance*: J.J. Wheeler (ownership blind stamp).

FIRST EDITION of Powell's report containing a description of the first documented voyage down the Colorado River, which covered 1,000 miles in just three months. Considered to be one of the "basic documents of Colorado River history." (Farquhar, 42.a). Graff 3336; Howes P528; Monk p180; Wheat 1261; *Arizona 100* No. 76.

$400 - 600

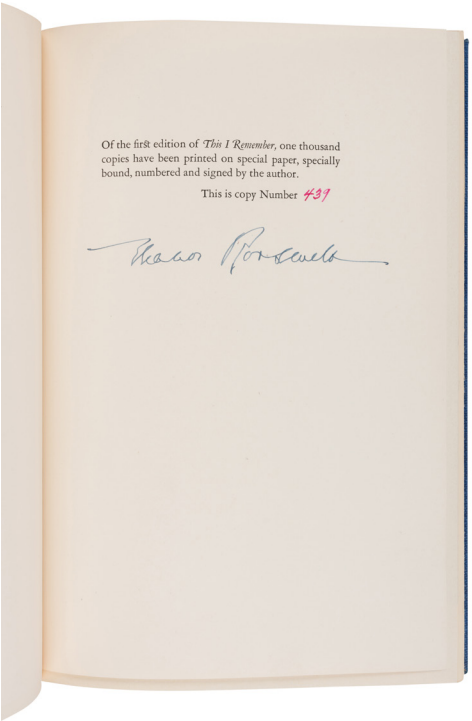


336
[ROOSEVELT, Franklin Delano (1882-1945)]. *The Democratic Book 1936.* [N.p.: Democratic National Committee], 1936.

Folio. (Some dampstaining.) Original full leather gilt (some light rubbing and wear to spine ends).

LIMITED EDITION, number 838 of a presumed 3,500. SIGNED BY PRESIDENT FRANKLIN DELANO ROOSEVELT. The special edition of *The Democratic Book 1936* was offered to Democratic Party donors for the price of $250, marking the first time that a sitting U.S. president actively helped to raise funds for their party. It is commonly believed that the book was not printed until after Roosevelt had won the 1936 presidential election. Halter T-119.

$500 - 700

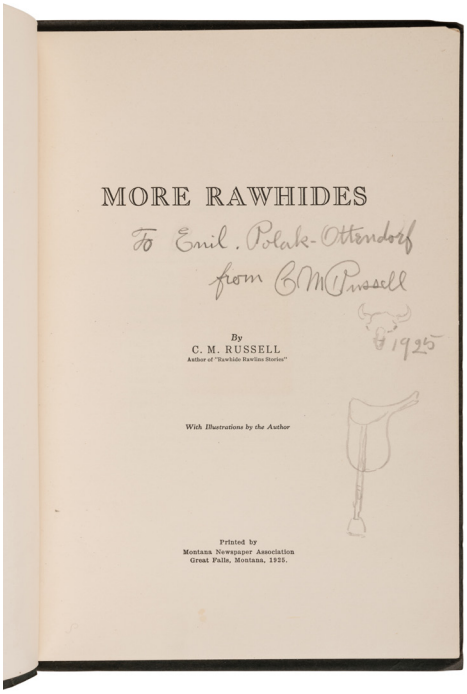


337
ROOSEVELT, Eleanor (1884-1962). *This I Remember*. New York: Harper & Brothers, 1949.

8vo. Numerous illustrations from photographs. Original blue buckram, printed paper label on spine; slipcase with printed label (some uneven sunning, small split at foot).

FIRST EDITION, LIMITED ISSUE, number 439 of 1,000 copies SIGNED BY ELEANOR ROOSEVELT. *This Is My Story* covers Eleanor Roosevelt's life from the 1924 political campaign through her departure from the White House after the death of her husband.

$500 - 700



338
RUSSELL, Charles M. (1864-1926). *More Rawhides*. Great Falls, MT: Montana Newspaper Association, 1925.

4to. Numerous in text illustrations by Russell. Original pictorial wrappers stamped in green. *Provenance*: Emil Pollak-Ottendorff (1863-1950), American artist (presentation inscription, see below).

FIRST EDITION, INSCRIBED BY RUSSELL TO A FELLOW ILLUSTRATOR WITH AN ORIGINAL DRAWING of a bison and saddle, dated 1925. Charles M. Russell, one of the great artists of the American West, also wrote fiction. His character Rawhide Rawlins figured in two collections, this being the second. *More Rawhides* was published the year before Russell's death. Yost & Renner I:39.

Selections from the Library of Dr. John Talbot Gernon

$400 - 600

339
RUSSELL, Charles M. (1864-1926). *Hope Hathaway Pictures*. Boston: C.M. Clark, 1904.

Folio. 8 black and white plates by Russell. Loose in original printed envelope as issued (edge wear with a few old cellotape repairs). *Provenance*: Goodspeed's Book Shop (letter from Renner (see below) to proprietor Baily Bishop); John C. Gernon (letter from Goodspeed's).

A RARE COMPLETE SUITE OF RUSSELL PRINTS, issued to promote Frances Parker's *Hope Hathaway, a Western Story of Montana ranch life* (1904), and was to be given to purchasers of the first 5000 copies of the book, which cost $1.50, or to be sold in art stores at $8 a set. In a letter included with this set, the Russell bibliographer, F.G. Renner, writes to Bailey Bishop of Goodspeed's Book Shop mentioning that he has seen "only four complete sets...plus one partial set, in the thirty-five years [he has] been searching for and collecting Russell material." He goes on to say that the only complete set whose location he knows of is in his own collection. Yost and Renner, p.137 (no. 2 portfolio listed).

Selections from the Library of Dr. John Talbot Gernon

$400 - 600

340
RYAN, William Redmond (1823-1855). *Personal Adventures in Upper and Lower California in 1848-9.* London: William Shoberl, 1850.

2 volumes, 8vo (188 x 117 mm). (Some toning.) Later half calf (light rubbing, spotting to ehdpapers). *Provenance*: John Christie (1824-1902), Scottish industrialist (bookplate).

FIRST EDITION of Ryan's narrative of his time as a United States volunteer during the California Gold Rush. Upon their arrival, the volunteers disbanded and Ryan spent the next two years mining for gold. The drawings contained within these volumes were created on the spot, providing a glimpse into pioneer life during the early years of California's settlement. Cowan, p. 197; Howes 8878; Wheat, *Gold Rush* 173.

Selections from the Library of Dr. John Talbot Gernon

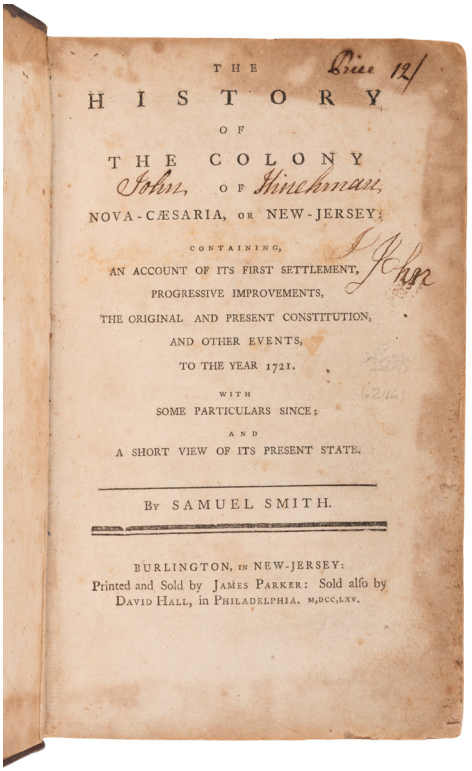
$400 - 600

341
SCHOOLCRAFT, Henry Rowe (1793-1864). *Information, respecting the History, Condition and Prospects of the Indian Tribes of the United States*. Philadelphia: Lippincott, Grambo & Company, 1853-1856.

5 volumes only (of 6, lacking vol. 6), small 4to. Half-titles, engraved additional titles, 274 engraved or lithographed maps, plates and plans on 272 sheets, mostly after Capt. Seth Eastman, including several of Native American artifacts of which many printed in colors with a few finished by hand and 2 plates of the Cherokee alphabet, some maps folding, with all plates as listed except for plate 9 "Comparison of North and South American Mounds" (not issued) and plate 29 "Map of the Creek Country in 1790" in vol. V. (Spotting.) Original reddish-brown cloth, central devices gilt, spines gilt-lettered (spine ends and a few joints repaired, hinges reinforced, extremities lightly darkened). *Provenance*: James Douglas (1837-1918), businessman and mining engineer, his collection now housed in the Arizona Historical Society (bookplates).

Second edition, preceded by the first edition of 1851. "Schoolcraft's work was intended to be a great encyclopedia of information relating to the American aborigines. With great earnestness, some fitness for research, and a good deal of experience of Indian life, Mr. Schoolcraft had but little learning and no scientific training. In consequence, his six volumes are little more than a magazine, of such matter relating to the Indians as fell to his hand, including a rehash of all which he had before written... Badly arranged, and selected as it is, the work contains a vast mass of really valuable material. It has indeed performed a very important service for Indian history, in collecting and preserving an immense amount of historic data" (Field). A sixth and final volume was published in 1857. Field 1379; Howes S-183; Sabin 77855.

$1,000 - 1,500



THE
HISTORY
OF
THE COLONY
OF
NOVA-CÆSARIA, OR NEW-JERSEY;
CONTAINING,
AN ACCOUNT OF ITS FIRST SETTLEMENT,
PROGRESSIVE IMPROVEMENTS,
THE ORIGINAL AND PRESENT CONSTITUTION,
AND OTHER EVENTS,
TO THE YEAR 1721.
WITH
SOME PARTICULARS SINCE:
AND
A SHORT VIEW OF ITS PRESENT STATE.

BY SAMUEL SMITH.

BURLINGTON, IN NEW-JERSEY:
Printed and Sold by JAMES PARKER: Sold also by
DAVID HALL, in PHILADELPHIA. M,DCC,LXV.

342
SMITH, Samuel (1720-1776). *The History of the Colony of Nova-Caesaria, or New Jersey.* Burlington, NJ: James Parker, 1765.

8vo (216 x 127 mm). (Some spotting and toning throughout.) Contemporary calf with leather lettering-piece (rubbing, dampstaining). *Provenance*: John Hinchman, prominent citizen of Haddonfield, NJ who in 1774 was named to the Committee of Observation to monitor the General American Congress (ownership inscription).

FIRST EDITION, second issue. PRINTED ON A PRESS OWNED BY BENJAMIN FRANKLIN. "The first history of New Jersey, printed by James Parker on a press owned by Benjamin Franklin, formerly used in Antiqua by Benjamin Mecom, and moved temporarily from New York to Burlington for the printing of this book." (Felcone 243). It has always deservedly been considered a standard work, and is still the main source of information regarding the history of West Jersey. It contains much matter illustrative of the relations which existed between New York and New Jersey" (Church 1053). Evans 10166; Felcone, *New Jersey Books* 243; Howes S661; Miller, *Benjamin Franklin's Philadelphia Printing* 853; Streeter Sale II:923.

$1,000 - 1,500

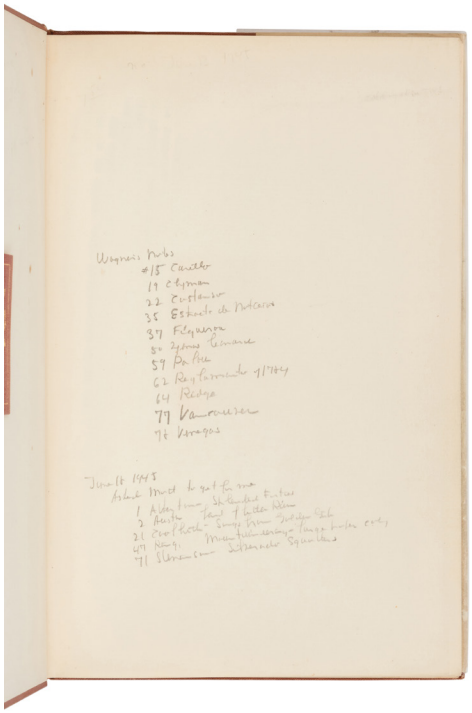
343
[SNELLING, William Joseph as:] BELL, Solomon (1804-1848). *Tales of Travels West of the Mississippi*. Boston: Gray and Bowen, 1830.

12mo. Double-page map, wood-engraved frontispiece and numerous plates. (A few quires becoming sprung.) Original cloth-backed boards, morocco lettering-piece (library call number on spine, label rubbed, splitting to front joint). *Provenance*: Anna B. Laurence (ownership signature on title-page dated 1830); University of Minnesota (small embossed stamp on title-page).

FIRST EDITION OF THE FIRST AMERICAN JUVENILE BOOK ON THE TRANS-MISSISSIPPI REGION, a rewriting of the Lewis & Clark, Long, and Jewitt narratives. Howes S-739. Sabin 85429.

Selections from the Library of Dr. John Talbot Gernon

$300 - 400



344
[STREETER, Thomas W. (1883-1965), his copy]. *Zamorano 80. A Selection of Distinguished California Books Made by Members of the Zamorano Club*. Los Angeles: The Zamorano Club, 1945.

8vo. Original light brown cloth gilt; dust jacket (spine toned, a few tears with losses to front panel, extremities soiled). *Provenance*: Thomas W. Streeter (his penciled notes throughout); John Talbot Gernon (morocco book label).

THE THOMAS W. STREETER COPY.

FIRST EDITION, LIMITED ISSUE, number 209 of 500 copies. An important bibliography focusing on the California Gold Rush with handwritten notes by one of the most celebrated collector's of Americana.

Selections from the Library of Dr. John Talbot Gernon

$300 - 400

345
WALCOTT, Mary Vaux (1860-1940). *North American Wild Flowers*. Washington: Smithsonian Institute, 1925 [-1928].

5 volumes in 10, folio. 400 color plates. Contemporary half blue morocco gilt, spines in 6 compartments with 5 raised bands, gilt-lettering in 4, top edges gilt, stamp-signed by Grabau (spines rubbed, some wear at extreme ends).

FIRST EDITION, LIMITED ISSUE, number 110 of 500 copies, SIGNED BY THE AUTHOR at the end of the foreword in vol. I AN IMPORTANT STUDY OF THE WILD FLOWERS OF THE CANADIAN ROCKIES, based upon the author's ten year study of the region, during which she spent three to four months collecting samples. This limited issue was sold at a cost of $500, a trade edition was issued shortly after at $100. Blunt & Stearn, *The Art of Botanical Illustration*, pp.301, 328; Nissen *BBI* 2094; Stafleu & Cowan 16.550.

Property from the Estate of Peter Fortsas

$800 - 1,200

346
WILSON, Alexander (1766-1813) and Charles Lucien BONAPARTE (1803-1857). *American Ornithology; or, The Natural History of the Birds of the United States*. London: Whittaker, Treacher & Arnot, 1832.

3 volumes, 8vo. Engraved portrait frontispiece on india paper, 97 hand-colored plates, engraved by W.H. Lizars after Wilson. (Offsetting from plates to text, some spotting to a few plates.) Contemporary half dark olive morocco, marbled boards, spines in 6 compartments with 5 raised bands, gilt-lettering in 3 (light rubbing to boards, recased, lacking front free endpaper in vol. III). *Provenance*: Edward G. Marshall (contemporary ownership signature); gifted to Andrew L. Marshall (inscription dated 1863).

FIRST JARDINE EDITION of Wilson's famous work on American birds. This is a reprint of Wilson's work with notes by Jardine, with the beginning of Bonaparte's Continuation in the third volume. The plates have been re-engraved by W.H. Lizars after Wilson's drawings to a higher standard than previous editions. The plates in Bonaparte's text are after Titian Peale, son of antiquarian Charles Willson Peale. Anker 534; Nissen *ZBI* 996; Sabin 104598.

Property from the Estate of Peter Fortsas

$600 - 800

347
WIRT, Elizabeth Washington Gamble (1784-1857). *Flora's Dictionary*. Baltimore: Fielding Lucas, 1837.

Small 4to (254 x 197 mm). Letterpress title-page, hand-colored chromolithographic title-page, 56 hand-colored lithographic plates. Original deluxe morocco gilt, covers with large central lozenge, gilt device within, spine in 5 compartments with 4 raised bands, gilt-lettering in one, others gilt, all edges gilt (a touch of light rubbing to extremities). *Provenance*: William L. Scott (armorial bookplate).

FIRST EDITION OF ONE OF THE FIRST COLORED PLATE BOOKS PUBLISHED IN AMERICA. "One of the most popular genres of color plate books in the antebellum period were those devoted to the sentiments associated with flowers. Colored illustrations of flowers were accompanied by a text which guided the reader through the hidden meanings of different blooms, with quotations and poetry appropriate to each. This is a pioneering example of the type, issued by the publisher of many early books with color, Fielding Lucas of Baltimore" (Reese). RARE: this edition has only appeared once at auction in over 15 years. Bennett, p.115; McGrath p.36; Reese, *Stamped with a National Character* 52; Sabin 104868.

Selections from the Library of Dr. John Talbot Gernon

$1,000 - 1,500

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$2,000 – 5,000	**$250**
$5,000 – 10,000	**$500**
$10,000 – 20,000	**$1,000**
$20,000 – 50,000	**$2,500**
$50,000 – 100,000	**$5,000**
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Our auctions are free and open to the public with no obligation for attendees to bid. Registration requires your full contact information, photo identification, credit card information, your signature and agreement to the Conditions of Sale.. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

Live Bid Online
Freeman's | Hindman allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

Absentee Bidding
If you are unable to attend an auction, you may place an absentee bid, either through our website at hindmanauctions.com. An absentee bid is the highest price you are willing to pay exclusive of buyer's premium and applicable sales tax. Freeman's | Hindman will exercise absentee bids at no additional charge. Absentee bids are always confidential, and bids are executed at the lowest price possible by the auctioneer according to reserves and competing bids.

Telephone Bidding
You may register telephone bid requests either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. Upon registering for a telephone bid, you will be called on the day of the auction by a Freeman's | Hindman representative approximately five lots before your item is scheduled to be sold. They will communicate to you the bidding activity and will relay your bids to the auctioneer at your discretion. Please note we can only accept telephone bids for lots with a low estimate of $500 or above unless otherwise noted online. Telephone bids may be requested up to 2 hours prior to the auction start time.

Updated 8.1.24

Conditions of Sale

These Conditions of Sale set out the terms upon which Freeman's | Hindman, a dba of Hindman LLC ("we," "us," or "our") sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction.

A. BEFORE THE AUCTION
1. LOT DESCRIPTIONS AND WARRANTIES
Our description of a lot, any statement of a lot's condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or provenance— are our opinion and shall not to be relied upon by you as a statement of fact. Except for the limited authenticity warranty contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

2. CONDITION
The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold "AS IS," in the condition they are in at the time of the auction, and we and the seller make no representation or warranty and assume no liability of any kind as to a lot's condition. Any reference to condition in a catalogue description or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot's condition in the catalogue or in a condition report.

3. VIEWING LOTS
We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object. Freeman's | Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check our website and be aware of where each lot is located, for both viewing and for shipping purposes.

4. ESTIMATES
Estimates of a lot account for the condition, rarity, quality, and provenance of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium, any applicable taxes, and any other applicable charges.

5. WITHDRAWAL
We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

B. REGISTERING TO BID
1. GENERAL
We reserve the right to reject any bid. By participating in the sale, you represent and warrant that:
(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); (b) Where you are acting as agent, your principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and
(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

2. NEW BIDDERS
New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.
(a) Individuals must provide photo identification (driver's license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement). (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company's

name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

3. RETURNING BIDDERS
If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

4. BIDDING FOR ANOTHER PERSON
If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the purchase price and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

5. BIDDING IN THE SALEROOM
If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

6. OUR BIDDING SERVICES
We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.
(a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.
(b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.
(c) Written Bids: You can find a Written Bid Form at the auction location, or online at www.hindmanauctions.com. We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the reserve. If you make a written bid on a lot that does not have a reserve and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low estimate or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

7. CREDIT CARD AUTHORIZATION HOLD
When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a temporary authorization hold on the card that will remain until it falls off, usually within 2 to 7 days.

C. DURING THE AUCTION
1. BIDDING IN THE AUCTION
(a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.
(b) Online Auctions. The auctioneer will accept bids from Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.
(c) Timed Auctions. Bids may only be submitted on our website between the dates and times specified in the lot's description. Your bid is submitted

once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Freeman's | Hindman sole discretion.

2. AUCTIONEER'S DISCRETION
The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the reserve, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

3. BIDDING ON BEHALF OF THE SELLER
The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the reserve by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without reserve, the auctioneer will open the bidding at a set increment lower than the lot's low estimate and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

4. SUCCESSFUL BIDS AND INVOICES
Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the hammer price, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges. Please note that Freeman's | Hindman will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Freeman's | Hindman prior to the sale.

D. AFTER THE AUCTION
1. THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots except for those in Coins, Medals & Banknotes; Sports Memorabilia; and Arms, Armor & Militaria auctions we charge twenty-seven percent (27%) of the hammer price up to and including $1,000,000; twenty-one percent (21%) of any amount in excess of $1,000,001 up to and including $4,000,000; and fifteen percent (15%) of any amount in excess of $4,000,001. For all lots offered in Coins, Medals & Banknotes we charge a buyer's premium of twenty-one percent (21%) of the hammer price. Sports Memorabilia; and Arms, Armor & Militaria auctions we charge a buyer's premium of twenty percent (20%) of the hammer price. If the bidder bids through a third-party platform, then the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer's premium.

2. TAXES
The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

3. MAKING PAYMENT
(a) Immediately following the auction, you must pay the purchase price, consisting of the hammer price, plus the buyer's premium, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the due date.
(b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.
(c) You must pay for lots in US dollars in one of the following ways:
(i) Wire transfer.
(ii) Bank checks: You must make these payable to Freeman's | Hindman, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.
(iii) Personal checks: You must make these payable to Freeman's | Hindman, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.

(iv) Credit card: Credit card payments may not exceed $25,000 and a convenience fee of 3% will be added to each credit card payment.
(v) ACH Bank Transfer
(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Freeman's | Hindman, 1550 West Carroll Avenue, Chicago, IL 60607, ATTN: Client Accounting Department.

4. TRANSFERRING OWNERSHIP TO YOU
You will not own the lot and title will not pass to you until we have received full payment in good funds of the purchase price, even in circumstances where we have released the lot to you.

5. TRANSFERRING RISK TO YOU
Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

6. YOUR FAILURE TO PAY
If you fail to pay us the purchase price in full in good funds by the due date, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:
(a) We can charge interest from the due date at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.
(b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.
(c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.
(d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.
(e) We can reveal your identity and contact details to the seller.
(f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.
(g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.
(h) We can take any other action we deem necessary or appropriate.

7. SHIPPING, COLLECTION, AND STORAGE
(a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect. Freeman's | Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping.
(b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance

costs; (ii) move the lot to another Freeman's | Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.
(c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.
(d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES
(a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.
(b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the purchase price if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

9. FEDERAL FIREARMS LICENSE HANDLING POLICY
(a) Freeman's | Hindman complies with all federal, state, and local regulations pertaining to the sale and transfer of firearms. We will allow no exception to the rules stated below.
(b) Buyer Responsibility. It is the sole responsibility of the buyer to know and comply with all state and local firearms regulations in the jurisdiction where the buyer resides
(c) Federal Law. All firearms not classified as antique under federal law will require compliance with the following agencies, as noted with asterisks in our printed and online catalogues:
* Indicates the weapon is regulated by Federal Firearms laws.
** Indicates the weapon is regulated by Curio & Relic classification of the Federal Firearm laws
*** Indicates the weapon is regulated by the National Firearms Act of 1934.
(d) Handguns. Non-Ohio resident buyers of handguns must pay for their purchases before leaving the auction. All modern handguns must be retained by an agent. All buyers must arrange with a local firearms dealer in their resident state to provide Freeman's | Hindman with a copy of the FFL license holder to whom any modern handgun will be shipped. Upon receipt of the copy of this license, a purchase will be packaged and shipped (at the buyer's expense) to the appropriate FFL holder. This is a federal law and must be complied with regardless of the buyer's resident state. Please allow up to four weeks for delivery. Transfers of modern handguns to Ohio residents must take place at the location where the auction takes place. Ohio residents may take possession of a modern handgun immediately after their purchase, provided they successfully complete a NICS background check which can occur on the auction premises or afterwards.
(e) Modern Long Guns. Both residents and non-residents of Ohio may take possession of modern long arms after payment, the filing of an ATF form 4473, and completion of a NICS background check. In most cases, the NICS process can be approved or denied on the same day. For further information regarding delays, you may contact the NICS information line at 304.625.2750 or view the information on their website at: http://www.fbi.gov/program/nics/index.htm
(f) Antique Guns. Antique firearms are defined as those produced in 1898 or prior. Antique guns may be purchased and removed from the auction premises on the day of sale by a resident or non-resident of Ohio.
(g) Disclaimer. Neither Freeman's | Hindman, their consignors, employees, or agents warrant the safety, or the shoot ability of any firearm sold. All firearms in this catalog are sold as collector items. Buyers wishing to fire ANY firearm purchased in this auction are strongly advised to have the weapon(s) examined by a competent gunsmith who will test the weapon for its shoot ability and also to ensure that the caliber of the breech is, in fact, the caliber that it is thought to be.
(h) Collection and Shipping. Freeman's | Hindman offers in-house, full-service shipping. Shipping costs are provided with your finalized invoice 24-48 hours after auction. For more information, contact cowansshipping@hindmanauctions.com. All pickups are by appointment only. To make an appointment, please call 513-871-1670 or email cincinnati@hindmanauctions.com. There are special rules for the following buyers:
i. California and New Jersey: Due to recent changes to California and New Jersey laws, we require all firearms, whether modern or antique, be shipped to a licensed FFL dealer.
ii. New York: We require all firearms, whether modern or antique, be shipped to a licensed FFL. Curio and Relic licenses are not valid for this purpose.
iii. International: We will only ship a firearm to a United States address regardless of the weapon's antique status. It is the responsibility of the buyer to organize the export of their firearms to their country of residence. The buyer is separately responsible for the cost of export shipping and all shipping quotes provided by Freeman's | Hindman are for domestic shipping only.
(i) Freeman's | Hindman Class III License Policy. Freeman's | Hindman in Cincinnati, Ohio is a recognized dealer in Class III items and is recognized as a (63) NRA Firearms Dealer and will comply with all applicable regulations regarding the sale of Class III firearms.
(j) Buyer Responsibility. Buyers are expected to know their state's laws and regulations on machine guns prior to bidding. The following states currently do not allow individuals to own machine guns: California, Hawaii, Illinois, Iowa, Kansas, Maine, Michigan, Mississippi, New Jersey, New York, and Rhode Island. For more details and an up-to-date list of states, please visit the website for the Bureau of Alcohol, Tobacco, Firearms and Explosives at www.atf.gov. The buyer shall assume all transfer fees relating to the purchase of Class III weapons.
(k) Paperwork. The three forms required for the purchase of machine guns will be supplied to the bidder/buyer by Freeman's | Hindman. These forms are: 1) ATF Form #4 (and possibly ATF Form #5) 2) Fingerprint Card, and 3) ATF form 5330.20 Certificate of Compliance. All buyers are expected to promptly fill out paperwork and comply with all related laws and regulations.

E. WARRANTIES
1. SELLER'S WARRANTIES
For each lot, the seller gives a warranty that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages, or expenses. The seller gives no warranty other than as set out above, and as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Freeman's | Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's warranties or creates an additional warranty on behalf of the seller with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

2. OUR LIMITED AUTHENTICITY WARRANTY
Our limited authenticity warranty, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Freeman's | Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Freeman's | Hindman will refund the purchase price paid by the client. The terms of this limited authenticity warranty are as follows:
(a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the limited authenticity warranty.
(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the Heading). It does not apply to any information other than that in the Heading, even if it is shown in UPPERCASE type.
(c) It does not apply to any Heading or part of a Heading that is qualified. "Qualified" means limited by a clarification in a lot's catalogue description or

by the use in a Heading of one of the terms listed in the definition of "qualified" provided in paragraph H, below. Qualified Headings are not covered at all by this limited authenticity warranty.
(d) It applies to the Heading as amended by any saleroom notice.
(e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
(f) It does not apply if the lot can only be shown not to be authentic by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.
(g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this limited authenticity warranty may not be transferred by the original buyer to anyone else.
(h) In order to make a claim under the limited authenticity warranty, you must (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not authentic (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
(i) Your only right under this limited authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages, or expenses.
(j) No employee or agent of Freeman's | Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the limited authenticity warranty or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

3. ADDITIONAL WARRANTY FOR BOOKS
If the lot is a book, then we give an additional warranty to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:
(a) We will refund the purchase price to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:
(i) This additional warranty does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.
(ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.
(iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional warranty. (c) No employee or agent of Freeman's | Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional warranty for books or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

4. JEWELRY
(a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.
(d) For jewelry sales, estimates are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

5. WATCHES AND CLOCKS
(a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights, or keys.
(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.
(d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

6. YOUR WARRANTIES
You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

F. OUR LIABILITY TO YOU
(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the limited authenticity warranty or in the additional warranty for books, and as far as we are allowed by law, all warranties and other terms that may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those warranties.
(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.
(c) WE DO NOT GIVE ANY REPRESENTATION, WARRANTY, OR GUARANTEE OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, PROVENANCE, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY WARRANTY OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.
(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.
(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found

to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

G. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your warranties in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security interest over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at www.hindmanauctions.com.

7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. You and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

H. GLOSSARY

authentic: a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the Heading as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the Heading as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the Heading as being made of that material.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

due date: has the meaning given to it in paragraph D(3)(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range, and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E(2).

limited authenticity warranty: the guarantee we give in paragraph E(2) that a lot is authentic.

other damages: any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

purchase price: has the meaning given to it in paragraph D(3)(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.hindmanauctions.com, which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

UPPERCASE type: type having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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